

Saturday 16 August 2014

# Amateur Photographer



**Nikon** D810 Lab Test  
You've read the previews, now we give our definitive verdict of the 36.3MP DSLR

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**Moody Blues**  
The secret of **Andy Lee's** atmospheric landscapes



**Peak** Condition  
Breathtaking images by one of Britain's greatest mountaineers



**Classic** Reshoot  
How we recreated a '50s *Vogue* cover by **Erwin Blumenfeld**



## Capturing Birds in Flight

**David Tipling** reveals how to get images like this of birds on the wing

**TESTED** Sigma's oddly shaped dp2 Quattro • A new 85mm f/1.8 lens for £136 – too good to be true?



# D810



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At the heart of the image **Nikon**





COVER PICTURES © DAVID TIPLING, ANDY LEE, ALAN HINKES

## In this issue

### 10 On the wing

David Tipling explains the skills you need to capture birds in flight

### 16 Peak performance

Top mountaineer Alan Hinkes OBE on his passion for photography

### 22 Moody blues

We find out how Andy Lee creates his fantastic fake colour and mono infrared images of Iceland

### 28 Classics revisited

Phil Hall and Andrew Sydenham recreate Erwin Blumenfeld's intriguing 'Doe Eye' shot

### 43 Evening class

Martin Evening sorts out your photo-editing and post-processing problems

### 48 Nikon D810

We put the 36.3-million-pixel D810 through the full and comprehensive AP test

### 57 Sigma dp2 Quattro

The Sigma dp2 Quattro has a reworked sensor and unconventional body. We put it to the test

### 60 Camera insurance

Insure your camera gear with Amateur Photographer Insurance Services

### 62 Kaili Kelda 85mm f/1.8

Is a portrait lens that costs just £136 worth having in your camera bag? We find out

## Regulars

3 7 days

19 Inbox

32 Photo Insight

36 Reader Portfolio

46 Accessories

65 Technical Support

90 Final Analysis



ONCE upon a time, not so long ago, it was perfectly normal to take candid shots of children in the street without having our motives questioned. Now, even innocent pictures of our own kids are often regarded with suspicion by the wider world, as we found when we posted one of our APOY winning images on our Facebook page (see News, page 6). Initially removed by Facebook for breaching their nudity guidelines, common sense eventually prevailed,

but the incident does remind us, once again, how sensitive the world has become about photographs of children. While we're understandably a lot less naïve about the motives of strangers, and TV celebrities, than people were back then, it would be a great shame if photographers could no longer aspire to add to the archive of iconic images by the likes of *Life* and *Picture Post*, and photographers like Brandt and Cartier-Bresson, who captured the carefree innocence of childhood. **Nigel Atherton, Editor**

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## ONLINE PICTURE OF THE WEEK



©STEPHEN G VALERA

### My Yosemite Dream by Stephen G Valera

Canon EOS 7D Mark II, 10-20mm, 1/400sec at f/9, ISO 400

'WHEN I started developing an interest in photography, the first artist that I truly admired was Ansel Adams,' says Stephen of this image taken from the AP Flickr group. 'My father introduced me to Adams' work around the same time he handed me his old Canon F-1 35mm SLR. Since I grew up in the Philippines, I never had an opportunity to visit Yosemite National Park in California and capture it the way Adams did. Around eight years after I took up

photography (and had upgraded to a Canon EOS 7D), I graduated from law school. My dad, as a gift, took me on a trip to Yosemite. Finally, I was standing in the spot where Adams once created magic. The moment at which I took this image couldn't have been more perfect. It was as if the entire universe conspired to deliver a beautiful scene to my camera. Yosemite was always a dream to me, but when I pressed the shutter of my camera the whole thing became a reality.'



## Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

### Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@ipcmedia.com](mailto:appicturedesk@ipcmedia.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

**Via our online communities** Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.



## NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

### Death sentence

An Afghan police officer charged with murdering Associated Press photographer Anja Niedringhaus in

April has been convicted and sentenced to death. The acclaimed German photographer died instantly when a policeman opened fire on the car in which she was travelling. Associated Press journalist Kathy Gannon was wounded in the attack. The officer, named Naqibullah, was found guilty by six judges at the Kabul District Court, reported Associated Press.



### Ditch 'dodgy' snaps

Special 'footstep' marks have appeared near famous landmarks in London, Manchester and Birmingham, designed to show smartphone photographers the best places from which to take pictures. The scheme – dreamt up by Sony to promote its Xperia smartphones – aims to help users find the ideal position to capture photos of landmarks such as Big Ben and Tower Bridge. For the best spots visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk).



### Distinctions

The RPS has tweaked its Distinction requirements with the Visual Art category split into Pictorial and Creative. Pictorial aims to spotlight images not fundamentally altered in post-production or in-camera. Creative will recognise post and in-camera manipulation. Visit [www.rps.org/distinctions](http://www.rps.org/distinctions).



**corbis**

### Privacy payout

A privacy battle over paparazzi photos of singer Adele's two-year-old son has led photo agency Corbis Images to pay out thousands in damages. Lawyers acting for Adele's son Angelo Adkins accepted a five-figure sum. The High Court heard that the photos of Angelo were captured by photographers working for Corbis – trading as Splash News and Picture Agency – in June and November 2013.

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JON WATTS ©

### Food for thought

The search is on to find Food Photographer of the Year 2015. Categories include Food for the Family, which seeks everyday scenes of families eating together; and Bring Home the Harvest, for images depicting the gathering in of food. Joining AP Editor Nigel Atherton on the judging panel will be chef Jamie Oliver's photographer, David Loftus. The UK's Tessa Bunney won last year (see right). The closing date is 8 February 2015. Visit [www.pinkladyoftheyear.com](http://www.pinkladyoftheyear.com).



© TESSA BUNNEY

## WEEKEND PROJECT

### Pet portraits

'Never work with children or animals' is a well-known adage in show-business circles. Often, animals – and children, for that matter – are not very compliant when it comes to being caught on camera. Animals move around a lot, get distracted easily and can be quite unpredictable. This makes them rather difficult subjects to

capture. However, they do make fantastic subjects and owners often place great sentimental value on images of their pets. Every pet has its own personality and working out how to capture that will teach you much about photographing animals in general. Here are a few tips to try out that will help you get the best shots of your pets.

**1** Shooting with a large aperture, such as f/2.8 or even larger, will give you a shallow depth of field. Using this technique and ensuring the focus is on the animal's eyes will help concentrate the attention onto the subject.

**2** Using props such as a cat toy or a dog bone is a good way to capture the attention of an animal. With the prop positioned just above the camera's hotshoe, you should get shots of the animal looking in the direction of the camera.





# BIG picture

There's still time to enter International Garden Photographer of the Year

◀ The scenes you find just beyond your own doorstep are host to all manner of photographic opportunities. The International Garden Photographer of the Year competition is now in its eighth year and has proved time and again that great photographs can be taken without even having to leave the comfort of your home. The Macro Art Photo Project has just closed and here we see Gillian Hunt's runner-up image 'Isadora', a beautiful and artful take on the theme. You can still enter the main competition and the final deadline is on 31 October 2014. If you would like to enter, visit [www.igpoty.com](http://www.igpoty.com) for details.

## Words & numbers

Photographers deal in things that are continually vanishing, and when they have vanished, there is no contrivance on earth that can make them come back again

**Henri Cartier-Bresson**  
Photographer

**€60 million**  
The cost of Leica's 27,000 square metre factory in Wetzlar, Germany, which opened recently



**3** Often, animals will interact with the props. For example, cats may try to play with the toy or dogs may bark for the bone. Using the burst mode and shooting at high frames per second can capture some great action shots.

**4** As animals will often be moving around, using a flash can be difficult. Instead, try using a small LED panel to add more light to the subject. This helps add depth to the image without the need for constant flash adjustment.

Shoot with a large aperture and focus on your pet's eyes

© CALUM MCNEER-ARLEY








The black & white image shows four-year-old Daisy planting seeds and flowers in an alley behind her Oxfordshire home

© PENNY HALSALL

# Facebook makes U-turn over AP reader photo

 FACEBOOK has reversed a controversial decision to ban a photograph of a four-year-old girl planting flowers (see above), blaming human error. The move follows a backlash among photographers online.

Photographer Penny Halsall was left distraught by Facebook's removal of the portrait of her daughter Daisy.

The image had won plaudits in the Amateur Photographer of the Year competition, but was removed from the AP Facebook page on 27 July on grounds that it breached Facebook's rules on nudity.

The black & white portrait shows

the girl in her underwear.

AP swiftly pressed Facebook to justify its decision, which led to the site claiming that the image had been removed in error by a member of its 'community standards' team who, seemingly, had misinterpreted Facebook's guidelines.

Facebook refused to comment on the specifics surrounding the case, adding that such a mistake is a rarity.

Neither would the social networking site reveal whether removal of the photo followed a complaint from a Facebook user.

Penny Halsall said: 'When my photo

was removed I was very disappointed, but also rather confused.

'When you have to put your own judgement under the microscope you start to question your actions.

'In this case, I was able to resolve this with myself quite easily.


'However, I was very happy to find out that, after re-examining this case, Facebook felt the same way.'

Penny added: 'The picture was composed to reflect childhood, summer and the simple things that give children pleasure.'

Around 350 million images are uploaded to Facebook every day.



## Ilford Galerie inkjet paper set for UK relaunch

 ILFORD Galerie photo inkjet paper is to be relaunched in the UK.

The range will be distributed by Tetenal, with shipping due to start at the end of August.

Last year, the paper's former maker, Ilford Imaging Switzerland, declared itself insolvent before Australian firm CR Kennedy & Company Pty joined forces with Japan-based Chugai Photo Chemical Company to launch a rescue bid.

The new company, Ilford Imaging Europe, is separate from Ilford Photo, the trading name of UK-based Harman Technology, which produces traditional black & white photographic papers and film in Cheshire.



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# Canon launches bridge camera duo



The Canon PowerShot SX520 HS and SX400 IS (below) each have a redesigned grip to offer 'comfortable DSLR-style ergonomics'

CANON has unveiled two new 16-million-pixel bridge cameras, the PowerShot SX520 HS and PowerShot SX400 IS, sporting 42x and 30x optical zooms respectively.

The SX520 HS is expected to land on the UK high street this month, costing £299.

Its back-illuminated imaging sensor boasts a maximum ISO sensitivity of 3200.

However, the SX400 IS (£259) will not go on sale until January 2015, when it will be sold exclusively



through Argos stores.

Both cameras carry a Digic 4+ image processor.

The lens on the PowerShot SX520 HS is designed to deliver the

35mm viewing angle equivalent of a 24–1,008mm zoom, while the SX400 IS's lens carries a 24–720mm equivalent focal length.

## Pentax Q model on horizon

DUE to land in UK shops ahead of next month's photokina kit fest in Germany is the Pentax Q-S1, a new compact system camera by brand owner Ricoh Imaging.

Expected out in early September, the Q-S1 has a 12.4-million-pixel, 1/1.7in imaging sensor and a top ISO sensitivity of 12,800.

Other features include a 3in (460,000-dot) LCD screen and 21 scene modes, such as pet and backlight silhouette.

The Q-S1 is due to cost £299.99, body only; £379.99 with a 5–15mm lens; and £549.99 with a 5–15mm

and 15–45mm zoom.

Pentax claims that the 183g camera can shoot at up to five frames per second.

The Q-S1 measures 105x58x34mm and will be available in 40 colour combinations of body and grip.

The photokina trade show takes place in Cologne from 16–21 September.



For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

## Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



### COUNTY MAYO

**Achill Secret Garden**  
For a slice of hidden beauty, head to Achill Island (west of Dublin) for the Secret Garden. This three-acre garden features seaside plant life and is a haven of peace and tranquillity. Break out the macro lens.

Until 31 August. [www.achillsecretgarden.com](http://www.achillsecretgarden.com)

### LEEDS



### Venetia Dearden: Glastonbury

If you're one of the millions who never manage to get hold of Glastonbury tickets, Venetia Dearden's exhibition does a great job of capturing the spirit of the event with shots of artists and attendees.

Until 22 September.  
[www.whiteclothgallery.com](http://www.whiteclothgallery.com)

### Wish You Were Here: Janire Najera and Gareth Phillips

Ffotogallery continues its 'Wish You Were Here' series by young Welsh photographers with Janire Najera's The Black Hole and Gareth Phillips' Welsh Coast.

Until 23 August.  
[www.ffotogallery.org](http://www.ffotogallery.org)



### CARDIFF

### World Alternative Games

Halfway through Llanwrtyd's gloriously bonkers Alternative Games and there's a host of madcap events to photograph, including bog snorkelling, underwater rugby and, um, 'gravy wrestling'. Pronouncing the name of the town is apparently not an event – it should be.

Until 25 August.  
[www.worldalternativegames.co.uk/home](http://www.worldalternativegames.co.uk/home)

### LIVERPOOL



### Not All Documents Are Records

Contributing to the Liverpool Biennial of Contemporary Art, Open Eye Gallery presents the theme of photographing exhibitions as an art form, with contributions from Hans Haacke and Ugo Mulas.

Until 19 October.

[www.openeye.org.uk](http://www.openeye.org.uk)

### LLANWRTYD







# Viewpoint Tony Kemplen

When **Tony Kemplen** resolved to use a different film camera each week, he found a treasure trove of lost gems. Here he looks at the Nemrod Siluro Underwater Camera

**M**y self-imposed quest to use a different film camera each week is now four-and-a-half years old, and, by its very nature, many of the cameras I use are unfamiliar to me. Before taking a 'new' camera out on active service, I sometimes run through a checklist to make sure I've got everything I need to use it to its full potential.

Even with a simple camera, it may be necessary to carry the odd accessory, lens cap, filter or flashgun – but when you take the Siluro out, you have to add 'bicycle pump' to that list! I'm not joking. In order to use this camera properly you really do need a bicycle pump, but we'll come to that later.

While most of the underwater models I've seen have been made by established camera firms, this one was made by the Spanish firm of Nemrod Metzeler in Barcelona, a manufacturer of diving equipment, which dipped its toe into the photographic market. Despite the rudimentary nature of the photographic part of the Siluro, it is the simplest possible box camera. This was a niche product and commanded a premium price in the early 1960s when it was made.

At the risk of stating the obvious, a vital feature of an underwater camera is that it is waterproof. Given the need to get inside to load and unload the film, it must also be able to be opened, leaving the tricky problem of how to make an effective seal, that will need to withstand considerable pressures at lower depths. The Siluro claimed to be usable at 40m. A rubber



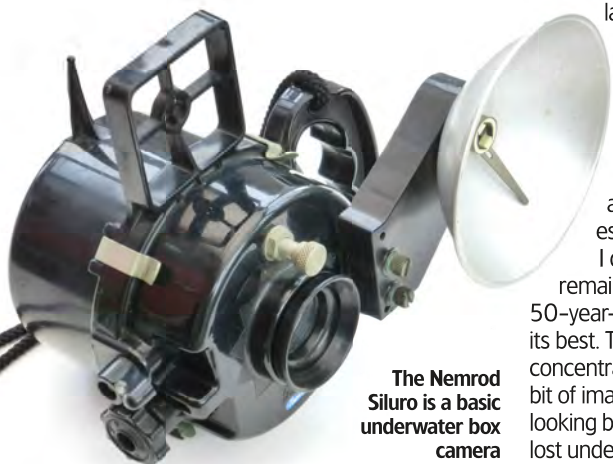
This close-up of a classical-looking bust could have been 'found' in the lost city of Atlantis

O-ring forms the seal, and this is where the bicycle pump comes into play. With the body loaded and secured shut with heavy-duty clips, the pump is connected via a tyre valve located above the lens. By pressurising the body, not only is the likelihood of water ingress reduced, but if a leak should develop a bubble stream will show the user where the leak is, and give them time to surface before any serious damage occurs.

For a plastic camera, it seems very heavy, but this is because it has lead weights built into the casing to give it neutral buoyancy underwater, counteracting the tendency for it to float to the surface. Perhaps the most surprising feature is the provision for flash photography. In addition to the lead weights, the body holds a battery and a

large capacitor to power a conventional single-use flashbulb, mounted in an unwaterproofed bolt-on reflector. With a shutter speed of 1/60sec and aperture of f/16, even on the surface, good daylight would be needed. But at any depth, the flash would be essential to provide enough light.

I decided that my Siluro would remain on dry land, reasoning that the 50-year-old rubber seal was probably past its best. The focus is fixed at 1.5–2.5m, so I concentrated on close-up subjects. With a bit of imagination, I suppose this classical-looking bust could have been spotted in the lost underwater city of Atlantis.



The Nemrod Siluro is a basic underwater box camera

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at [52cameras.blogspot.co.uk](http://52cameras.blogspot.co.uk). You can also see more photos from the Siluro at [www.flickr.com/tony\\_kemplen/sets/72157644245481500](http://www.flickr.com/tony_kemplen/sets/72157644245481500)

## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Targets

By Herlinde Koelbl, Prestel, £40, hardback, 240 pages, ISBN 978-3-79134-974-9

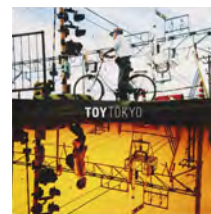


WAR photography, that most contentious of genres, is given a fascinating twist in this book by Herlinde Koelbl. We're used to seeing images of war out there on the field, but what about the training that occurs before the deadly fire starts flying? How exactly do soldiers learn to engage in conflict?

Koelbl's intriguing project answers that question by focusing her lens on how these soldiers are trained in vast empty deserts, surrealistic underground bunkers, and what is it they learn to see. In the same way that, some would argue (perhaps incorrectly), we are numbed to the sight of violent conflict in the news, these soldiers face off against phantom targets again and again until they are conditioned to see the enemy that they will eventually meet in similar terms. But it's not just about the images in this volume. The essays and conversations shed much-needed insight into the psychology of these soldiers. *Targets* is a vital addition to the war photography genre. ★★★★★

### Toy Tokyo

By Manami Okazaki, Kingyo, £21.99, softcover, 180 pages, ISBN 978-9-88125-078-0



GONE are the days when cameras such as the Holga and Diana were dismissed as simple plastic toys (although some camera-purist camps will still insist on this). The oversaturated, undersaturated and blurred results have found a new lease

of life with a generation who relish the unpredictability of the images. It's no small coincidence that smartphone filters are doing everything they can to mimic these results.

This book from Japan looks at everyday life through the distorted lens of these novel little wonders, and details the history and results of some of the more famous camera models. There are also some excellent interviews with dedicated toy-camera photographers, including one with AP contributor Kevin Meredith.

★★★★★



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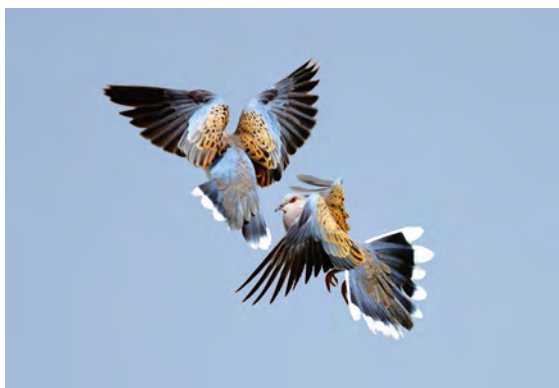
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Turtle doves fighting over Norfolk in June



## David Tipling

One of the most widely published wildlife photographers in the world, David's pictures appear on hundreds of book and magazine covers, and have been used in just about every other conceivable way, from wine labels to being projected in New York's Time Square. [www.davidthipling.com](http://www.davidthipling.com)

# On the wing

Top wildlife pro **David Tipling** on the skills you need to capture birds in flight

**A**s a teenager, I was hooked on motor racing and became a frequent visitor to Brands Hatch in Kent. This ignited my passion for taking pictures, which I discovered I was good at. My first published pictures were of a sequence showing a Formula Ford rolling into the barriers. Quick reactions, a good panning technique and anticipation are skills I honed beside the track. And it is those same skills I use today to capture images of flying birds.

Taking a good shot of a bird in flight can seem daunting, and the smaller the bird the more difficult it becomes. Yet having some knowledge of bird behaviour goes a long way. For example, ducks, geese and swans will send plenty of signals your way before they take flight. A shake or bob of the head is a signal to other birds in their group of impending departure – and a signal to you to get ready to capture take-off. Similarly, birds of prey will often defecate and ruffle their feathers before taking flight. These are just two examples of behaviour that, if you understand what you are seeing, will give you a head start. ➤



A herring gull captured at the moment it took off

## KIT LIST



## ◀ Telephoto lens

Ideally, you need a lens that is 300-500mm in length, but light enough to handhold. However, a longer and heavier telephoto on a tripod may be better for more distant subjects.





A rufous-tailed hummingbird captured in Ecuador



ALL PICTURES © DAVID TIPPING

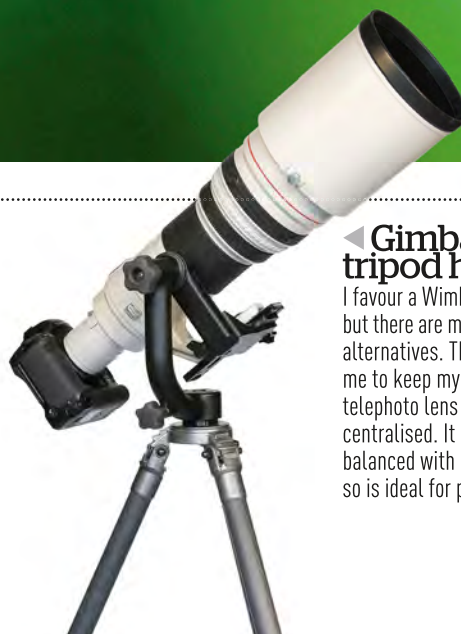
### ◀ Remote trigger

A remote trigger is useful when photographing smaller birds in the garden. It is often easier to set up a shorter lens focused on, or just before, the perch, which is connected to a trigger that enables you to fire your camera.



### ◀ Teleconverter

If you want that extra reach but don't want to invest in another lens, a teleconverter is a great compromise. A 70-200mm f/2.8 telephoto zoom with a 1.7x teleconverter will increase the work focal length to 119-340mm, although the maximum lens aperture is reduced by 1.5 stops.



### ◀ Gimbal tripod head

I favour a Wimberley head, but there are more affordable alternatives. This allows me to keep my heavy telephoto lens and camera centralised. It is finely balanced with no resistance, so is ideal for panning.



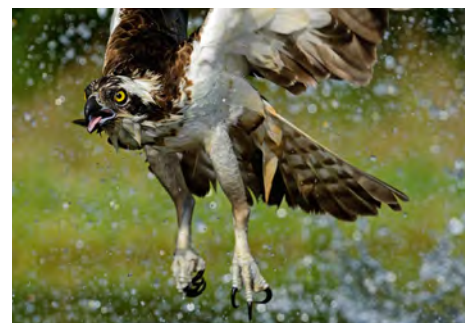
Using rear focus helped to capture this hawk owl heading directly towards the camera



➤ Smaller birds can be attracted to a bird feeder or to water, and perches can be manipulated so flight photography is made easier. If food is put out regularly, then individual birds are likely to have favoured approaches to the perch, offering a chance to capture the action as they approach. A technique I use for taking shots of garden birds in flight requires hanging three or more feeders for a few days and then removing all but one of the feeders when I'm ready to photograph them. This can create a queuing system and the birds will squabble among themselves for food. It will also encourage birds to hover and slow up as they look for a spot to land.

Using food to encourage birds to fly can be taken a step further at your local park. Try throwing bread to birds that are used to people. Ducks can be fed on one side of a lake, and then be tempted to fly to the other side if you change position. Being inventive can go a long way to devising a shot. By visiting a park or photographing in your garden, you don't necessarily need a long telephoto lens for capturing great shots. There are plenty of other opportunities, too, where shorter lenses are likely to be better for more interesting images, such as starlings coming in to roost in winter. These birds create those wonderful murmurations in the sky, with hotspots including Brighton Pier in East Sussex, Aberystwyth Pier in Ceredigion, Gretna in Dumfries and Galloway, and the Somerset Levels.

In order to take great shots of birds in flight, you need a good autofocus capability. Lens choice is key here, as too short a focal length and you will struggle for image size, while too long and it becomes more difficult to track a fast-flying bird through the viewfinder. I tend to use a 300mm or 400mm lens for most of my flight shots, and being able to handhold is a great advantage over trying to shoot from a tripod. However, having said that, a heavier 600mm or 800mm lens will work well on a gimbal head, where smooth panning can be achieved. ➤

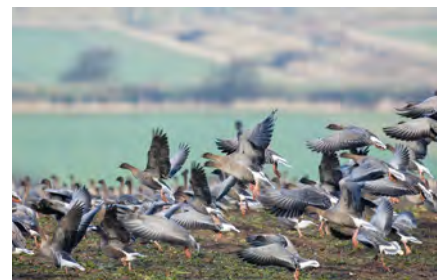


Ospreys are great subjects when they burst out from under the surface of a lake

## BLUR OR FREEZE?

YOU CAN create a different feel to a picture simply by freezing the action or allowing it to blur into a pleasing wash of colour. These pink-footed geese were feeding on a field for

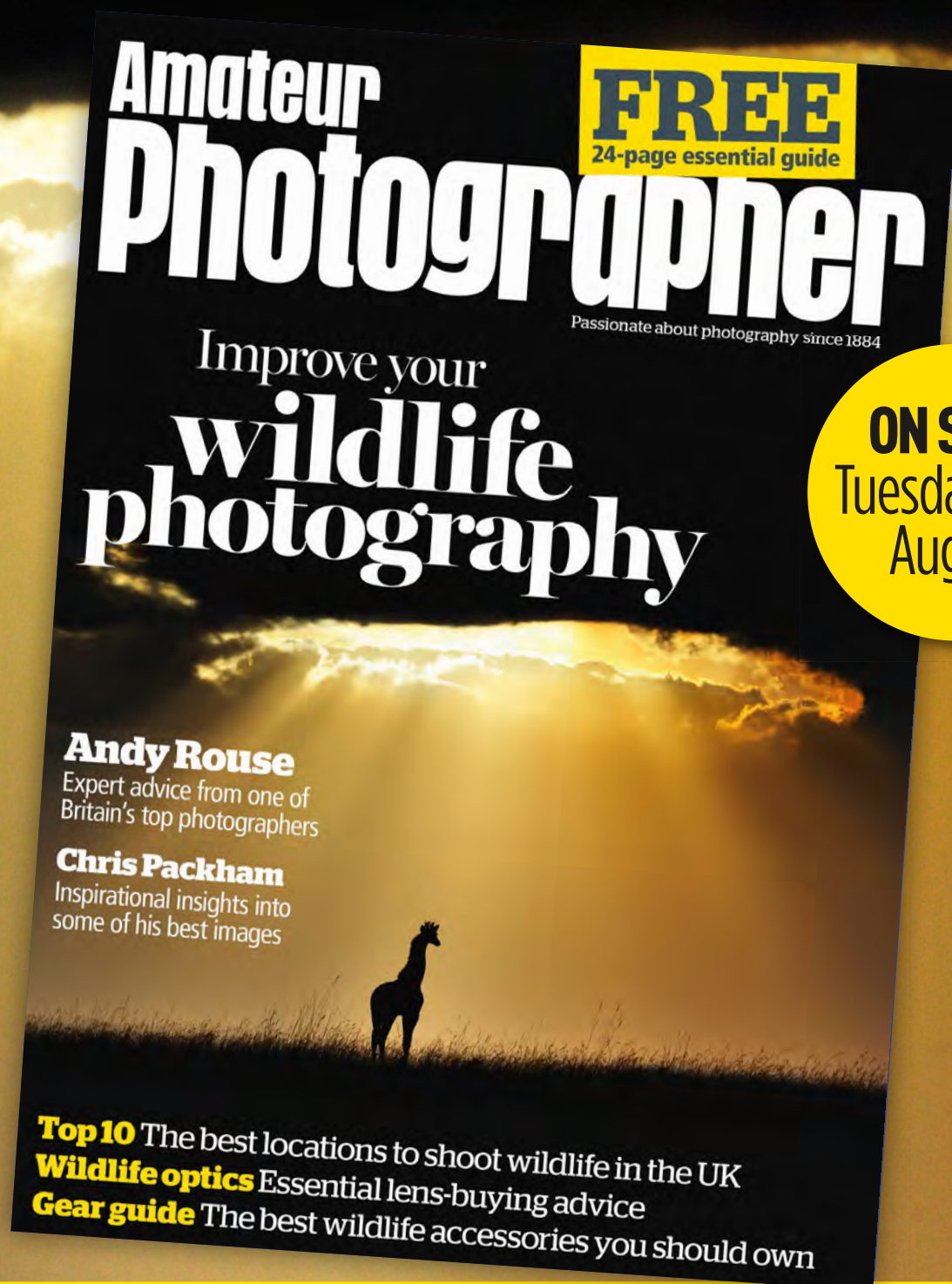
five days and would periodically take off as a flock. This allowed repeated opportunities to experiment with varying shutter speeds to create both blurs and sharp images.





# Don't miss our 24-page wildlife supplement featuring Chris Packham and Andy Rouse

Packed with essential shooting advice, the best locations and must-have accessories



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Starlings flocking before going to roost make these dramatic shapes known as murmurations and are fantastic subjects

## ➤ Focusing

The intricacies of focus-point selection, along with the pros and cons of using the back-focus button, are much discussed among bird photographers. However, there are some basic tips that will increase your success rate. You'll want the camera to constantly update focus as you track your subject, so continuous AF is a given, but to ensure you maintain focus you need to keep the focus sensor on your subject as it moves. This is far easier when tracking a bird against a clear-blue sky than if your target is flying against hills or trees, as the more contrast there is between the subject and the background, the better the autofocus will work. Some camera bodies allow you to activate clusters of sensors within the frame to help keep track of erratic flight. Different photographers use different techniques and you should experiment with your camera body's capabilities. I tend to use one central focus sensor most of the time, but this is a personal preference, as is the use of the back-focus button, also known as rear focus.

Placement of your focusing sensor is crucial when photographing large birds in flight, as the aim is to have your subject's eye sharp because this is the focal point in the picture to which a viewer's eye is first drawn. It is easy to end up focusing on the end of the near wing, which may put the bird's body in soft focus. To try to mitigate this, I use a large depth of field if I can with the light available. For smaller birds, this is not so much of a problem unless they are filling the frame. Whatever depth of field you use, if you want sharp images, for birds larger

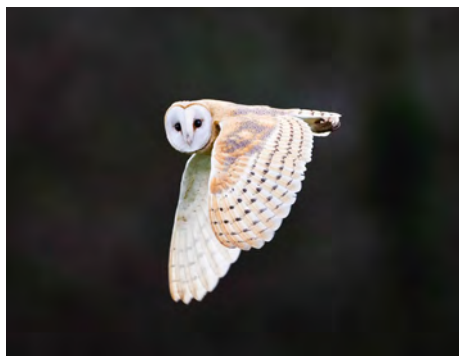
than crows and ducks, you will be able to freeze wing movement with a shutter speed of 1/500sec or faster. For smaller birds, you will need 1/1000sec or more.

Finally, if your camera fires very rapidly, such as 10fps, and if you keep firing at a bird flying fast, you may not give your autofocus a chance to keep up. This is due to the autofocus sensors working at their optimum when the camera's mirror is down. The faster the frame rate, the less time your autofocus has to keep up, so I suggest firing in short bursts while tracking your subject. AP



A flock of avocets in flight over the scrape at Cley in north Norfolk

## DAVID'S TOP TIPS



### Panning

The number-one essential technique to master is panning, which involves simply following the bird in flight as it flies in front of you. Your most pleasing shots will be as the bird starts to draw level with the camera, so stop shooting once your subject is flying away.



### Motion blur

By using a slow shutter speed, anything from 1/8sec to 1/50sec will result in some pleasing blurs that can elevate an ordinary flight shot into a piece of art! It can be a bit hit and miss, so vary the shutter speeds if you have repeated chances to find the shot that works best.



## REAR FOCUS

REAR focus involves depressing a button (often labelled AF-ON) on the top right back of the camera. By depressing this button with your thumb, you are activating the autofocus and simply using the shutter button to shoot pictures. You may need to set up a custom function in your camera's menu for these buttons to perform in this way.

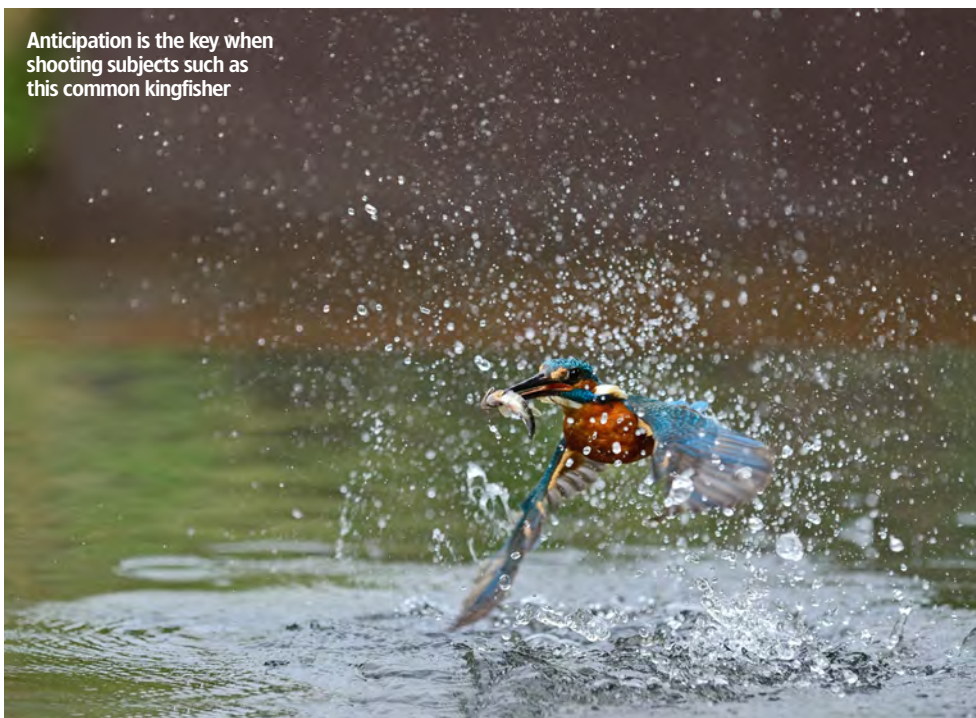
This may take a bit of getting used to, but one advantage is that you can take your thumb off the focus and recompose for static subjects. In this way, you can avoid having your subject in the middle of the frame if that is where your sensor is placed – so it is a great technique for composing quickly. Many bird photographers suggest they have a higher hit rate of sharp shots

of birds in flight using this technique, too, as you do not lose focus as frequently as you might by relying solely on the shutter button.



Rear focusing can take a bit of practice, but it's a great technique

Anticipation is the key when shooting subjects such as this common kingfisher



## Location Guide

THERE are a few sites situated around the UK that really stand out for great bird photography.

### Wildfowl & Wetlands Trust

These centres are particularly good for flight photography in winter, when ducks, geese and swans are present in large numbers. Top spots include Slimbridge Wildfowl & Wetland Trust reserve in Gloucestershire, Martin Mere near Liverpool, Caerlaverock in Dumfriesshire and Welney on the Ouse Washes in East Anglia.

Visit [www.wwt.org.uk](http://www.wwt.org.uk)

### Seabirds

The UK hosts some of the world's most impressive seabird colonies, and a few of the best for photography are the Farne Islands in Northumberland, Bempton Cliffs in East Yorkshire, Fowlsheugh RSPB Reserve in Aberdeenshire and Skomer Island, off the Pembrokeshire coast. Visit [www.welshwildlife.org](http://www.welshwildlife.org), [www.rspb.org.uk](http://www.rspb.org.uk) and [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk)

### Birds of prey

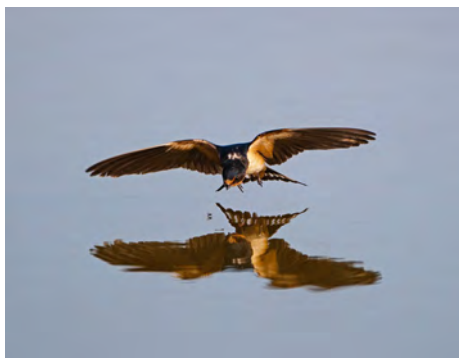
Feeding stations at Gigrin Farm in Mid Wales and at Bellymack Hill Farm, near Llanelli, are great for red kites. In summer, Rothiemurchus Fishery at Aviemore in the Scottish Highlands offers spectacular sights of ospreys exploding out of the water clutching fish.

Visit [www.gigrin.co.uk](http://www.gigrin.co.uk), [www.gallowaykitetrail.com](http://www.gallowaykitetrail.com) and [www.rothiemurchus.net](http://www.rothiemurchus.net)



### Subject placement

A shot of a bird that is stuck in the middle of the frame can be uninspiring. One option is to shoot the bird centred and smaller in the frame, then crop for a better composition later. With this red kite, due to repeated opportunities, I placed the AF sensor at the top left of my viewfinder.



### Don't always rely on AF

There are times when a camera's AF is simply not quick enough. This swallow was catching flies over a pool, but had such an erratic flight pattern that it was impossible to track. I therefore focused on a fly and then waited for the bird to approach, firing off frames as it came into focus.



### Depth of field

If photographing large flocks, such as these barnacle geese, try to use a large depth of field to give the image a feeling of depth with as many birds in sharp focus as possible. This image was taken with a 500mm lens at f/9 to provide the depth of focus I wanted.



# Peak performance

**Alan Hinkes** OBE is the first and only Briton to climb all 14 of the world's mountains above 8,000m - and he's a keen photographer, too

## When did you start taking photographs seriously?

I started when I was around 11 years old, using an Ilford 127 rollfilm camera. When I went to Northallerton Grammar School in North Yorkshire, I started processing my own black & white prints and progressed to 35mm. I was president of the school camera club and took the school photos one year, using 120 rollfilm, and made a profit for the club. I preferred creative photography and went on club trips to places such as York. I used photography for geography and geology field trips. Later, when I started hill walking and climbing, I carried a camera to photograph the locations.

## How important is photography to you when you're climbing mountains?

I can't go out without a camera! However, I use a smartphone for Twitter pictures, but I also have a Canon PowerShot G11 and an SLR.

## What was the most photogenic mountain?

Roseberry Topping in North Yorkshire is photogenic. In terms of the world's highest mountains, K2 is also very photogenic and stark, as well as dangerous.

## What was the most challenging to photograph?

K2, the second highest mountain on Earth. For every four people who climbed it, one has died trying. Kanchenjunga in India - my final 8,000m peak, and the third highest mountain - was also a major challenge to climb and photograph.

## Which cameras have you taken with you to climb all of the world's 8,000m peaks?

I've used a range of cameras during my climbs in this 18-year period. They have mostly been compacts and were all film until 2005. I tried digital in 1997, but the quality was so poor that it put me off for years. The cameras have included Pentax ME Super and MX SLRs, and rangefinder compacts, such as the Olympus 35RC, Ricoh 500G and GR1. Digital cameras have included a Sony Cyber-shot and Canon PowerShot G11. Carrying film was a problem. I might take 100 rolls of 36-exposure slide film on a climb, which was X-rayed at airports, heated in the day and frozen at night. Now I just take a couple of memory cards.

## Have you broken or lost equipment on your climbs?

I'm generally very careful, but I did drop a camera on Skye Ridge - as I pulled up my jacket hood, it flicked off the neck strap. I've also had a few cameras stolen on trips.

## Has equipment failed in extreme conditions?

Not often. I nurture my kit and keep my camera safely inside my clothes. I also use padded camera bags. In case of problems, I carry two cameras or a disposable film camera.

## Were there any advantages to using manual cameras and film for mountaineering photography?

Yes and no. I suppose a basic mechanical film camera was

a safe bet. However, I've found that modern digital cameras also work well. Facilities such as autofocus and auto exposure, their low-light capability and ability to take hundreds of high-quality images on memory cards make them great to use.

## How did you get to know Joe Cornish? Has he influenced your work?

Joe is a master landscape photographer and I've always admired his images. We live reasonably close to each other in North Yorkshire. When we eventually met, he told me that he had always admired my climbing. I've been out with him several times, and it always amazes me how he can see and capture an image when others would walk past it. Sometimes, when I'm out, I try to think to myself, 'What would Joe do?'

## How many photographs have you taken on your mountaineering trips?

It's hard to be exact. A lot of space at home is taken up with negs, prints and slides - most of my slides are unmounted E6, so take up less room. There are more than 50,000 photographs, but there could be 100,000.

## Which photos have been the most satisfying to take?

That's difficult, but my photo of the giant shadow of K2 from its summit, which was about 500-1,000km long, stands out (see picture 1). Another is my summit shot on Kanchenjunga, taken when I was alone in a blizzard.

## What's your next mountaineering or photographic project?

At the moment, I'm enjoying climbing the hills and fells of Northern England, particularly in Yorkshire and the Lake District. It's great to be alive after surviving the 'death zones' of all the world's highest mountains.



Alan Hinkes is a mountaineer, photographer, documentary filmmaker and international mountain guide. He was awarded an OBE in 2006. His book, *8000 Metres: Climbing the World's Highest Mountains*, is available in both hardback, price £25, and Kindle editions, from £16.15. Twitter @alanhinkes

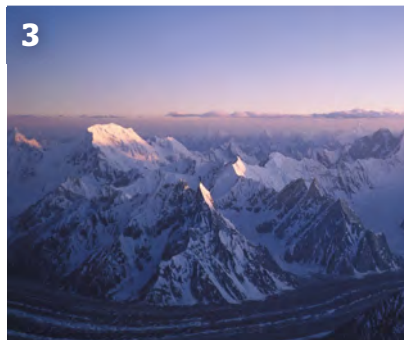
1



2



3







**1** At sunset, K2 casts a gigantic shadow across the Karakoram, Pakistan, into China and India. The shadow is poking above the horizon, possibly because of the atmospheric haze.

**2** Early morning, setting off from the Shoulder at over 8000m on K2. A Dutch climber follows me up towards the Bottleneck

**3** Karakoram, Pakistan. Chogolisa and Masherbrum (K1) above Concordia, the confluence of the Baltoro and Goodwin-Austen Glaciers, seen from high on Broad Peak

**4** Gasherbrum IV, 7925m, viewed from near Concordia on the Upper Baltoro Glacier. Porters are ferrying loads into Gasherbrum I and Gasherbrum II base camp higher up on the Abruzzi Glacier

**5** The South Face of Manaslu, seen from inside an ice cave on the Thulagi Glacier at base camp





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## LETTER OF THE WEEK

### Family photo with a difference

It occurred to me that you might be interested to see the photograph I took recently, a reconstruction of the famous photo of Archduke Franz Ferdinand of Austria taken shortly before his assassination (see *Big Picture*, AP 28 June). We pushed out our 1911 Daimler TD15 and my husband put on the old High Sheriff uniform that belonged to his great uncle when he held that post in the early 1940s. Our son kindly posed as chauffeur – although he did not get dressed up – and despite the rain we had much fun in this recreation. A little bit of grunge processing aged the photograph beautifully!

Jayne Pochin,  
Leicestershire



A fascinating picture, Jayne. It's good to see we're not the only ones recreating classic photos. Next time you'll have to get a few more models and include the other passengers too! – Nigel Atherton, Editor



## Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. [www.samsung.com](http://www.samsung.com)

## SAMSUNG

### Trouble in store

I read the letter from Michael Miller (*Going, going, gone*, AP 19 July) and the reply from Richard Sibley with interest, as I too am saddened at the loss of specialist stores on our high street – but these retailers must do more.

I have returned to photography after a gap of about 30 years and have, so far this year, invested more than £2,000 in new kit with over half of this being spent with my local retailer, and the rest, due to large differences in price, online. Over a month ago, I contacted the store by email as it is a 30-mile round trip to visit them, asking if they could obtain a replacement eye-cup for my Olympus VF-4 electronic viewfinder. To cut a long story short, despite reminders, promises and a visit to the store that saw me spend another £400 with them, I heard nothing.

I then emailed again, copying in Olympus customer services, who responded within 12

hours with a link to their online store where I could buy the replacement eyecup for £2.90. Three days later, I received it – but I am still awaiting a response from my local dealer.

High-street retailers must offer excellent customer service, reasonable prices and do what they say they will, otherwise why would we use them? The online stores of other retailers I have used have all been attentive to my needs, helpful and the goods have arrived at my door within a couple of days. Why do I need to travel 30 miles, pay to park and then be treated badly?

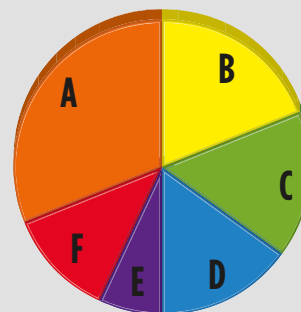
Terry Osborn,  
Herefordshire

### War photography

It was fascinating to read Ivor Matanle's first article about photography in the First World War, in which he referred to Christina Broome's photography (AP 2 August). I hope he will also bring up the photography of the Sheringham-based

photographer Olive Edis, who was also one of the first war photographers – she was commissioned by the Imperial War Museum to photograph the contribution of women to the war effort in 1918-19. Olive was one of the first women photographers to earn her living solely from photography, and also, I believe, the first female FRPS. She took many photographs of the nurses in the late stages of the war, together with the conditions and the men that they worked with.

Additionally, Olive was also commissioned to take photographs for the Canadian Pacific Railroad for publicity purposes. It was unusual in the extreme for a woman to get such a commission at this early date. Her archive is in Cromer Museum, including the colour autochromes of pre-First World War vintage. She was a very interesting, important and accomplished lady photographer. Keith Longmore, Norfolk



### In AP 26 July, we asked...

Has your opinion of smartphone cameras changed?

### You answered...

A No, I don't think they should be considered true cameras	31%
B No, I have always considered them to be a useful tool	19%
C No, as they get better they will be fantastic but they aren't there yet	16%
D Yes, they have become serious tools	15%
E Yes, I was excited at the prospect but have so far been unimpressed	7%
F None of the above	12%

### What you said

No. My old phone has not stopped working so I have never used a smartphone.

I've always found them to be a useful tool. The only thing lacking is a zoom, but I do not want a phone with a bulky zoom lens so I'm happy to live with that.

While the cameras may be capable, the ergonomics of using them can be variable.

Join the debate on the AP forum

### This week we ask

What is your attitude to photographing children today?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

### Guess the date



**Win!** Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to [www.facebook.com/Amateur.photographer.magazine](http://www.facebook.com/Amateur.photographer.magazine). Forum members can also enter via the Forum.



The cover printed in AP 26 July was from 6 August 1930. The winner is Garry Burrows, who was the first correct entry picked at random.





Ian Gibson's panorama of London's King's Cross Station

© IAN GIBSON

**I do not believe she features in Ivor's series, but she sounds like a fascinating subject for a feature of her own. Thanks for the suggestion, Keith – Nigel Atherton, Editor**

## Panorama tips

I have recently been making some panoramic images, so I really appreciated the technique article featuring Jeremy Walker in AP 2 August. I particularly liked the recommendation to shoot from left to right – I wish I had thought of that!

His advice against using wideangle lenses of less than 35mm in order to avoid distortion encouraged me to re-examine my panorama of the façade of London's King's Cross Station (above), which consists of eight exposures taken with a 20mm lens. On close examination, I think I can

just detect a glimmer of barrel distortion in this image. What do you think?

**Ian Gibson, London E10**

**I think if you squint really hard you can just about detect it! – Nigel Atherton, Editor**

## Photo snobbery

I would like to highlight something that I have recently experienced and would imagine that others have too, which is photo snobbery. Some photographers seem to think it OK to judge others on the equipment they own, deeming the more basic DSLRs 'toys'. These same people also seem to think that compact and camera phone photography is not a real form of photography.

To this, I would like to say that it's not the equipment that makes a good image, no matter how expensive it is. What makes

an image is good composition, creating a story and making an emotional connection with the viewer. None of these relies on equipment. So, in my opinion, it is not the gear that makes the photo, it's the person behind the lens.

**Richard Wilson, Ayrshire**

**It certainly is, Richard. One thing I've learned from 20 years in photography journalism is that those who are most obsessed with camera one-upmanship generally aren't very good photographers, while some of the best photographers I've ever met struggle to even name the model of the camera they use. We're starting to see more and more great portfolios of images taken on iPhones, and we published one in AP 26 July – Nigel Atherton, Editor**

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# Moody blues

**Andy Lee's** series of fake colour and mono infrared images of Iceland are an online sensation. **Andrew James** discovers more about the photographer's creative thinking

**I**'ve never liked an image I've taken,' reveals Welsh creative director and photographer Andy Lee.

For someone who has 800,000 followers on Facebook and Google Plus, this admission is a little surprising. Clearly, other people aren't sharing Andy's view of his work.

His recent series 'Blue Iceland' – a collection of stark and moody images taken while on a break in that country – are the main reason for this quiet and unassuming 46-year-old's online fame. In Andy's own words, 'It went completely nuts and blew me away. I'd never even shared a piece of work until two years ago.'

'Blue Iceland' and many of his other Icelandic images have proved something of an internet sensation, with the fake-colour digital infrared photographs capturing the

imagination of people around the world. Yet despite his social media fame, Andy is still keeping his feet firmly on the ground. He's not shooting for the recognition, although he admits that he enjoys it when his images get a positive reaction. Andy is very much a creative animal. He is doing it for himself. If others choose to applaud his vision, then that is a bonus.

Although Andy dabbled with photography back in his school days, his formative years were dominated by rugby and guitar playing so there was no room for his photographic talents to flourish. The need to make a living took him down the graphic design route and a job at an advertising agency. This in turn led to being a creative director for commercial video.

'About ten years ago, I was becoming disillusioned with



'Shadow Mountain'. This was Andy's first image of Iceland, taken just outside Reykjavik  
Nikon D2X IR



ALL PICTURES © ANDY LEE

'Into the Blue'. This was a welcome sight to see, after leaving the bad weather of the north behind there was clear weather ahead  
Nikon D2X IR









# Panasonic Lumix FZ200 and FZ1000

When you don't want to lug a lot of heavy kit around, a bridge camera, such as the **Panasonic Lumix DMC-FZ200** or the new **FZ1000**, is the perfect compromise between size, weight and image quality

Sometimes it can be all too easy to get weighed down by kit. DSLRs are great tools, but add a few zoom lenses and they can quickly become a burden, especially if wildlife is your passion and you need a long telephoto lens. So rather than breaking your back, a bridge camera with a superzoom lens could be the ideal solution.

## Panasonic Lumix DMC-FZ200

The lens on the FZ200 has a focal range equivalent to 25-600mm and a constant f/2.8 aperture, so you can ensure that you get good images in low light, and a fast enough shutter speed to capture a moving subject in sharp detail. All of this is packed inside a body of around the same size and weight as an entry-level DSLR and kit lens.

## Electronic viewfinders

If you have been put off by bridge cameras in the past because of their traditionally poor

electronic viewfinders, then why not check out the EVFs in the FZ200 and FZ1000. With 1.31-million-dot and a staggering 2.36-million-dot displays respectively, you will find that the viewfinders are far removed from those you may remember, delivering an image that is good enough to make you forget that you are looking at an electronic display.

## Panasonic Lumix DMC-FZ1000

If you really are looking to replace a DSLR with an all-in-one solution, then the new FZ1000 could be the answer. The large 1in, 20-million-pixel sensor provides excellent image quality, and the 25-400mm (equivalent) f/2.8-4 zoom lens should give you all the magnification you need to capture anything from wideangle landscapes and portraits, to wildlife and sports images.

The FZ1000 is also the first-ever bridge camera to offer the ability to record 4K video, so you will be able to shoot the best-quality video footage for years to come.



## Data file

	Panasonic Lumix DMC-FZ200	Panasonic Lumix DMC-FZ1000
Sensor	12.1-million-pixel, 1/2.3in MOS	20.1-million-pixel, 1in MOS
Lens	25-600mm f/2.8 (equivalent)	25-400mm f/2.8-4 (equivalent)
Video	1920 x 1080 pixels at 50p	4K at 25p, 1920 x 1080 pixels at 50p
ISO	100-6400 (extended)	80-25,600 (extended)
Screen	3in, 460,000-dot free-angle TFT LCD	3in, 921,000-dot free-angle TFT LCD
Viewfinder	1.31-million-dot EVF	2.36-million-dot EVF
Size	125.2 x 86.6 x 110.2mm	136.8 x 98.5 x 130.7mm
Weight	588g (incl battery/card)	831g (incl battery/card)
Price	£349.99	£749.99





'Kirkjufell'. This was Andy's first glimpse of the iconic mountain in all its glory. However, it would take another three days before he saw it again, as it was hidden by bad weather  
Nikon D2X IR



➤ advertising and I wasn't doing enough work for my soul. I signed up for a few charities and worked creating charity videos around the world, and I got back into stills from there,' he explains.

### The right light

The key to Andy's image-making is light and an innate ability to visualise how a scene will work with the right light. He regards this as a knock-on effect of his years spent creating video. 'With video, we are forever out in the field waiting for the right light. I'll typically shoot 30-second commercials, and that can take up to four weeks. With stills, I try to use that same narrative approach, working out what I am trying to say,' he says.

'It's all about the light, and once I frame a shot what I am shooting becomes secondary. It's all about how I get to that right point of view.'

Andy is uncomfortable trying to explain his creative process. It's not that he doesn't want to share what he does, but it's difficult for him to put it into words. When asked how he would describe his Icelandic infrared images to someone who has never seen them, he struggles for the right phrasing. 'They're just general

landscapes of Iceland done in my own way. You could call them majestic landscapes, shot in all light conditions,' he says. Eventually, he settles for a Francis Bacon quote to sum up his philosophy: 'In order for the light to shine so brightly, the darkness must be present.'

The Bacon quote is quite apt. Andy's approach and the vision that has attracted such a large audience to his work around the world is certainly not a straight capture of a scene. He's looking for extremes of darkness and light, and uses both the physical filters at the time of taking and then post-processing to unwrap his vision.

'I just sit there and wait for the conditions to change,' he adds. 'Either the light is going to change or the rain or snow will stop and then I'll get the shot. That's the key to all my images, but to the Iceland series in particular. I am shooting the light and the landscape becomes secondary. It's how the light interacts with the scene – that's how I can best describe it. It's very difficult for me to explain,' he admits.

### Choosing infrared

How Andy came to shoot the 'Blue Iceland' series on an IR



## Driving around Iceland

Andy's Icelandic IR images owe a lot to his ability to get around the country to find the right locations, although sometimes he'd even use the roads he was travelling on as his inspiration. His decision to shoot and travel alone comes from his 'antisocial' nature, but the hiring of his camper van from Happy Campers ([www.happycampers.is](http://www.happycampers.is)) was a decision he thoroughly recommends to any would-be photographer looking for the best way to discover the stunning Icelandic landscape.

During his 12 days in Iceland and behind the wheel of his hired camper van, Andy clocked up a staggering 1,300 miles. 'I think I drove twice around Iceland in terms of miles and I faced some of the worst weather I've ever driven in,' he says. A quick look at his tattered road map from the trip (above) shows his route – the dotted line is his first eight days, while the solid line was the remaining five days when he travelled back along the route he had already been on.





➤ converted digital SLR was typically unplanned. Having seen a number of IR images online and liking what he saw, he had an old Nikon D2X fitted with a 720nm filter. He has since also converted a Nikon D3, a Canon EOS 7D and a Canon EOS 5D Mark III to either 720nm or 655nm.

'I played around with the D2X for a week at home in Pembrokeshire and took it to Iceland as a back-up and something to play with. I didn't think I'd take it out that much,' he admits.

However, after collecting the

camper van that was to be his home for a 12-day tour, he put the D2X into almost immediate use. 'I came out of the camper van store and went off, but there was an amazing-looking glacier so I had to pull over and take a look. My film camera was still packed in my suitcase, so my camera bag had a D800 in it and the IR converted D2X. The D2X had a 17-35mm lens, which I thought was about right, so instead of changing lenses I just used the IR camera.'

As soon as he saw the raw 'red' IR

**'Kirkjufoss'. This is Andy's most photographed location in Iceland. With the constantly changing weather, every frame delivered something different**  
Nikon D2X IR

image on the back of the D2X's LCD panel, he was hooked. 'It was the contrast, light and texture I loved. It seemed to render things so well. If it makes the hairs of the back of your neck stand up then you know it's a good shot,' he explains.

Andy is not after perfection in his images, but rather something he constantly refers to as 'organic' and this is what he found he was able to achieve with digital IR.

'It answered all my digital questions because I like all my shots to have something unplanned about them, to discover something in them that I didn't know I had captured,' he says.

His shooting philosophy is quite simple. He's not looking to capture a pure image of the scene in front of him; instead, he wants to embellish the drama that has attracted him to the view in the first place.

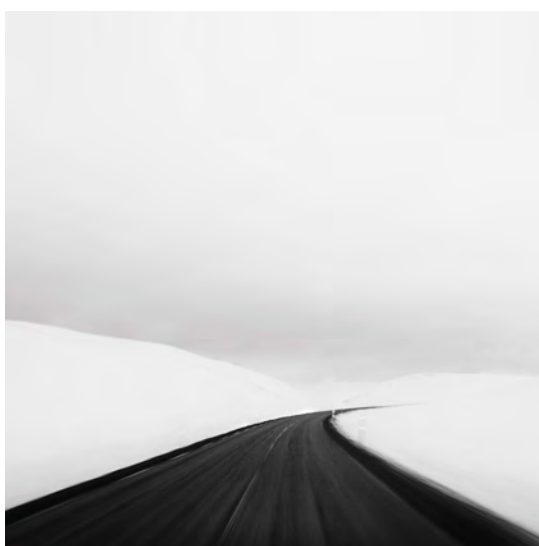
'I'm not shooting a documentary portrait – we're in the business of selling dreams. I won't make the scene factually incorrect, but I have no problems removing something I don't want in there,' he explains.

Nor does he want to stick to any of the usual shooting rules of landscape photography, preferring instead to adapt his approach, techniques and creative vision to what simply 'feels right' at each given scene.

'I took a 24-300mm Nikon superzoom and it seemed to work

## ANDY'S FAVOURITE SHOT

For Andy, choosing a favourite image is a hard task, but eventually he settled on a mono IR shot that was taken from the windscreen of a moving vehicle. 'I was rushing through the north of Iceland, through terrible weather conditions, and I was eager to get to Akureyri – Iceland's second largest city – before nightfall,' he explains. 'This image conveys narrative of speed and isolation, with the shape and the leading line taking the viewer on this journey. It is minimal in context, yet with just enough detail and texture to leave the viewer wanting to know more.'



**Left: 'Rush'. This image was taken in north Iceland**  
Nikon D2X IR



## Andy Lee's top tips

- 1** Don't photograph the subject, but photograph the light and how it wraps around your subject.
- 2** Early and late are often the best times for landscape photography, but with IR it's more about the conditions than the time of day.
- 3** Shoot to the right of the histogram without overexposing to give yourself a wide tonal range to work with.
- 4** Without the right combination of dark and light, a photograph will be boring. Look for the contrast to make your scene 'pop'.
- 5** When shooting IR, be aware that flare can creep in from anywhere and potentially ruin a shot.

well with the IR,' he adds. 'A lot of the images were taken with that lens. I also took the 70-200mm f/2.8, but it's such a weighty lens that I didn't always carry it with me.'

Andy also used Lee graduated filters, with soft-edged 0.3, 0.6 and 0.9 grads the most commonly called into action. Although he used a tripod for some of his work, he reveals that most of the IR work was shot handheld.

'There are times when I looked like a packhorse with my bag, cameras and tripod, but although I had to walk to find the right viewpoint to shoot from, you can literally turn a corner and there in front of you is another amazing scene,' he says.

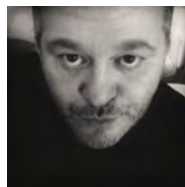
Living in his hired camper van, Andy used a MacBook Pro and three separate hard drives to back up his images after each day's shoot as he travelled, and also to quickly assess whether he was getting the kind of images he wanted.

'I would quickly look at them in Adobe Bridge, and probably in Photoshop, too, to test out what I was getting,' he says. 'The idea was simply to assess what I was shooting so I could make sure that I would be able to process the images as I wanted them later. Once I'd had a look and was reasonably happy, I wouldn't look at them again until later.'

When it comes to full processing, Andy has his own way of working

**Above: 'Skógafoss'. Thanks go to the American and his two French travellers for standing motionless for three minutes**  
Nikon D800

**Right: 'Horses'. Getting lost in Iceland is part of the fun when you come across scenes such as this**  
Nikon D2X IR



**Andy Lee**, who identifies himself as 'a large Welsh fella with a camera', has been taking pictures for most of his life. While he loves the genre of portraiture, it's his unusual landscapes that have won him acclaim. You can see more of his work at [www.andylee.co](http://www.andylee.co)



that suits him. Even if he has decided that an image is going to work better in mono, he still processes it as a fake-colour image first. To do this, he uses Photoshop's Channel Mixer to swap colour – essentially swapping the red and blue channels over to create the fake colour.

Two other programs are also essential to Andy's processing and both are found in the Photoshop plug-in from Google's Nik Collection. One is Silver Efex – the black & white manipulation software – and the other is Viveza.

'For Silver Efex, I have some preset mono recipes that make the best of

the conversion, while Viveza is the key for the majority of my dodging and burning effects using the software's Control Points,' he explains.

Andy is clearly a creative individual who loves to interpret a scene in a way that appeals to him. He freely admits that he is not looking for perfection and steers away from any of the conventional rules of landscape photography.

'The scenes were already dramatic,' he says. 'But with the use of the IR converted camera and my processing, I am embellishing that drama in the way that I want to.'

AP



## Our version

Two lights were used for the lighting – one on the background and a second directed at our subject with a spill-kill reflector to deliver a high-key result.

To get the distinctive eyeliner and make-up, we employed a professional make-up artist to create the look we were after. As opposed to the traditional darkroom techniques Blumenfeld employed, we used Photoshop's various tools to create the graphical final result.







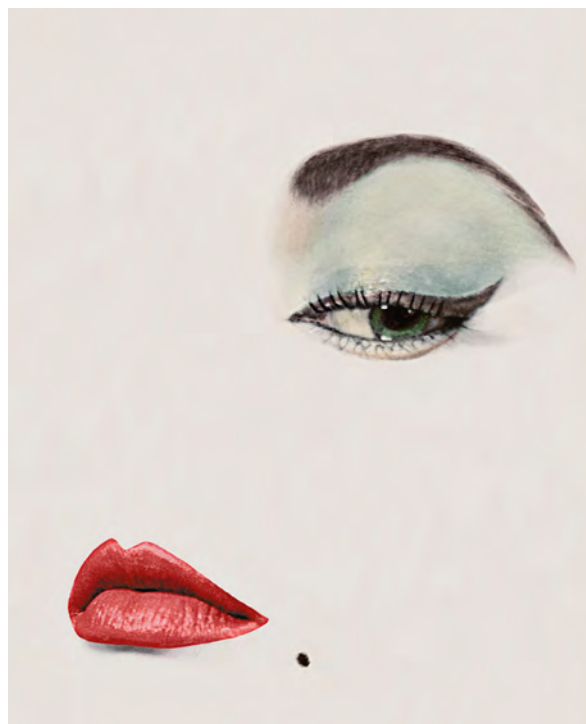
## The original

### 'Doe Eye'

Erwin Blumenfeld, 1950

Despite being shot more than 60 years ago, Blumenfeld's 'Doe Eye' still looks incredibly modern today. The way he has manipulated the image to result in an almost white background, while leaving us with just punchy red lips and strong eye contact – shaped by the arched eyebrow and distinctive eyeliner – is marvellously graphical.

Despite other key facial elements missing – notably the nose – you don't question it at all. It just works as a shot.



© THE ESTATE OF ERWIN BLUMENFELD

## Classics Revisited

# Doe eye

by Erwin Blumenfeld

**Phil Hall** and **Andrew Sydenham** recreate **Erwin Blumenfeld's** intriguing shot of model **Jean Patchett**

**W**hile perhaps not a household name like some of his contemporaries, German-born Erwin Blumenfeld was once the world's highest-paid photographer, thanks to his flair for visual experimentation. He shot more covers for the fashion bible *Vogue* than any other photographer at the time. After fleeing from Paris to the USA with his family in 1941 following the outbreak of the Second World War, Blumenfeld worked for both *Harper's Bazaar* and American *Vogue*, with his colour images becoming the 'look' of post-war America.

It was in 1950 that he created 'Doe Eye' for the front cover of *Vogue's* January 1950 issue, capturing some of the optimism being felt as America looked to the second half of the century. Despite being famed as one of the most famous colour fashion photographers, the image was actually shot in mono, then retouched and coloured by Blumenfeld himself at the printing stage.

*Vogue's* own archivist, Shawn Waldron, commented that the 'Doe Eye' cover is 'arguably not only Blumenfeld's best cover but one of the most iconic covers in *Vogue's* history'.



## FURTHER READING

### Eye to I

Thames & Hudson, £75, 1999



If you want to know more about Erwin Blumenfeld's fascinating life story, there's no better book than this to get a better understanding. It is now out of print, but if you can find a second-hand copy at a reasonable price, you won't be disappointed.

### Vogue: The Covers

Abrams, £14, 2011



Here's a chance to flick through *Vogue's* most memorable and provocative covers. Chronicling more than 300 of American *Vogue's* most extraordinary images over its 120-year history, the collection also looks at the stories behind the covers themselves.

### Studio Blumenfeld Studio

Steidl, £24, 2013



With more than 200 pages packed with Blumenfeld's striking images, this book showcases his work perfectly. For this volume, the original slides were recovered from Blumenfeld's extensive archive and digitally reconstructed.

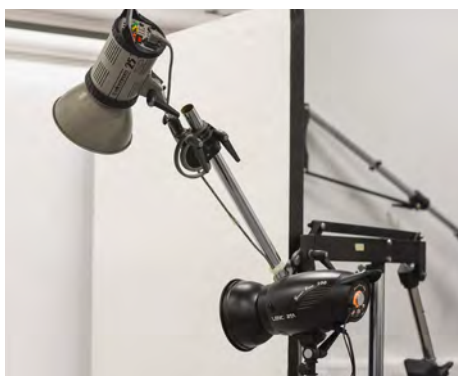


## HOW WE RECREATED THE PICTURE



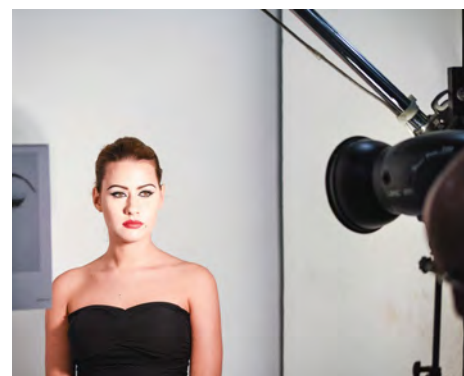
### 1 Backdrop

As part of the lighting set-up, we need an illuminated white background. This was done with a couple of full-length spill-kill reflectors either side of our subject to reflect additional light, before setting up a single light raised above our subject with a spill-kill reflector directed at our background.



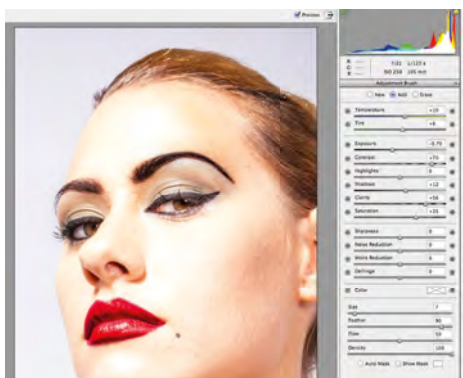
### 2 Main light

The main light is pretty straightforward here – using another spill-kill reflector, the light is positioned just off centre to the right of our subject to reduce shadows, leaving us with a clean high-key look. When recreating a shot, it's a good idea to get a print-out of the image to reference.



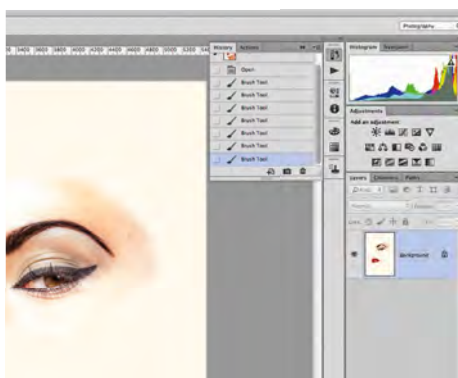
### 3 Shooting

To allow us to get in relatively tight on the face, we're using a 105mm f/2.8 macro lens as this enables us to focus close enough to our subject. It's then a question of posing the model – the gaze needs to be slightly to the left with the head turned slightly away from the camera, while we shoot from a slightly lower angle.



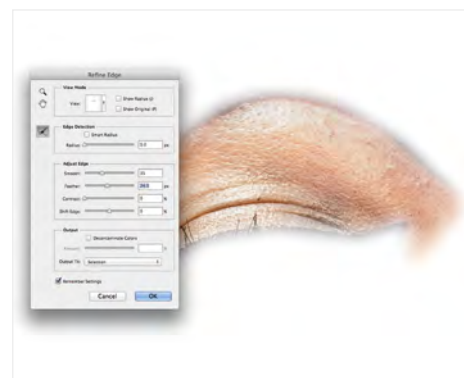
### 4 Camera Raw

With the image shot, we can boost the shot a touch in Camera Raw, paying particular attention to the Clarity, Vibrance and Saturation sliders to add more punch to the final result. We also used the Adjustment Brush to increase the reds in the lips, again with the Clarity and Saturation sliders.



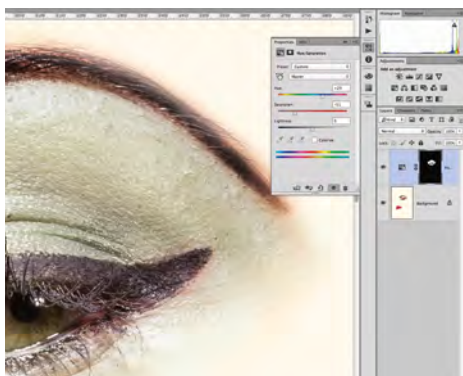
### 5 Brush tool

With the image in Photoshop, we now need to isolate the lips and left eye, leaving block colour for the remainder of the image. We can do this by selecting the Brush tool and then sampling a tone from the cheek (hit Alt to do this) and with the Opacity turned up, brush over the rest of the image.



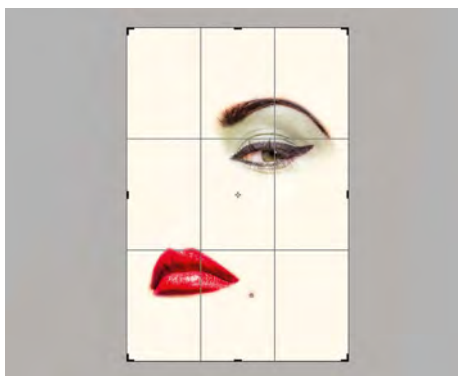
### 6 Make a selection

Brushing right up to the edge of the lips and eyes, we used a smaller brush with a harder edge where necessary, before looking to increase the green around the eye and pupil. With the Polygonal Lasso tool, we made a quick selection above the eye and feathered by 10px with Refine Edge.



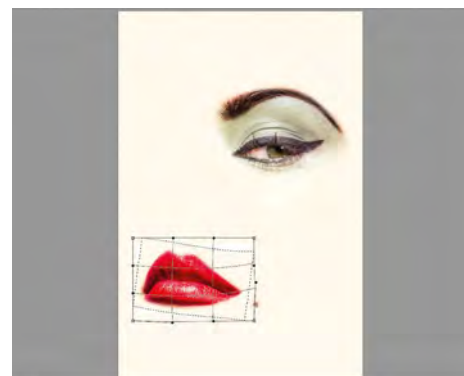
### 7 Hue adjustment

Creating a new Hue/Adjustment layer, the Hue slider was moved up to +29 to introduce more green, with the Saturation knocked back to -51 to avoid it looking over-cooked. We painted into the Layer Mask with the Brush tool, adding green to the pupil and just below to complete the look.



### 8 Crop image

Compared with the original, our version needs to be tilted to the right a little, and we'll do this using the Crop tool and rotating the corner. We now need to look at manipulating the lips a little, which we can do with the Warp tool. First, though, use the Rectangular Marquee tool to select the general area.



### 9 Warp tool

Hold down Ctrl+T to transform the image and rotate the selection a touch. Then go to Edit>Transform>Warp. We can then mould the lips closer to the shape of the original image before hitting return and then brushing back in the block colour that needs to cover up the white that's been revealed.





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# Elephant and Swimmer

By Justin Mott

Photographer **Justin Mott** explains the process behind his extravagant lifestyle image taken in Thailand. He talks to **Oliver Atwell**

**T**his photograph was shot for a private client in Phuket, Thailand, who had just redecorated her holiday home and was keen to have it featured in some lifestyle magazines. She approached me because she was apparently intrigued by my ability to blend commercial photography with editorial photography using only natural light.

As this was the client's request, we knew she would have some ideas about what we could do. When I asked her for her thoughts, one of the first things she mentioned to me was an elephant. That was when my ears really perked up.

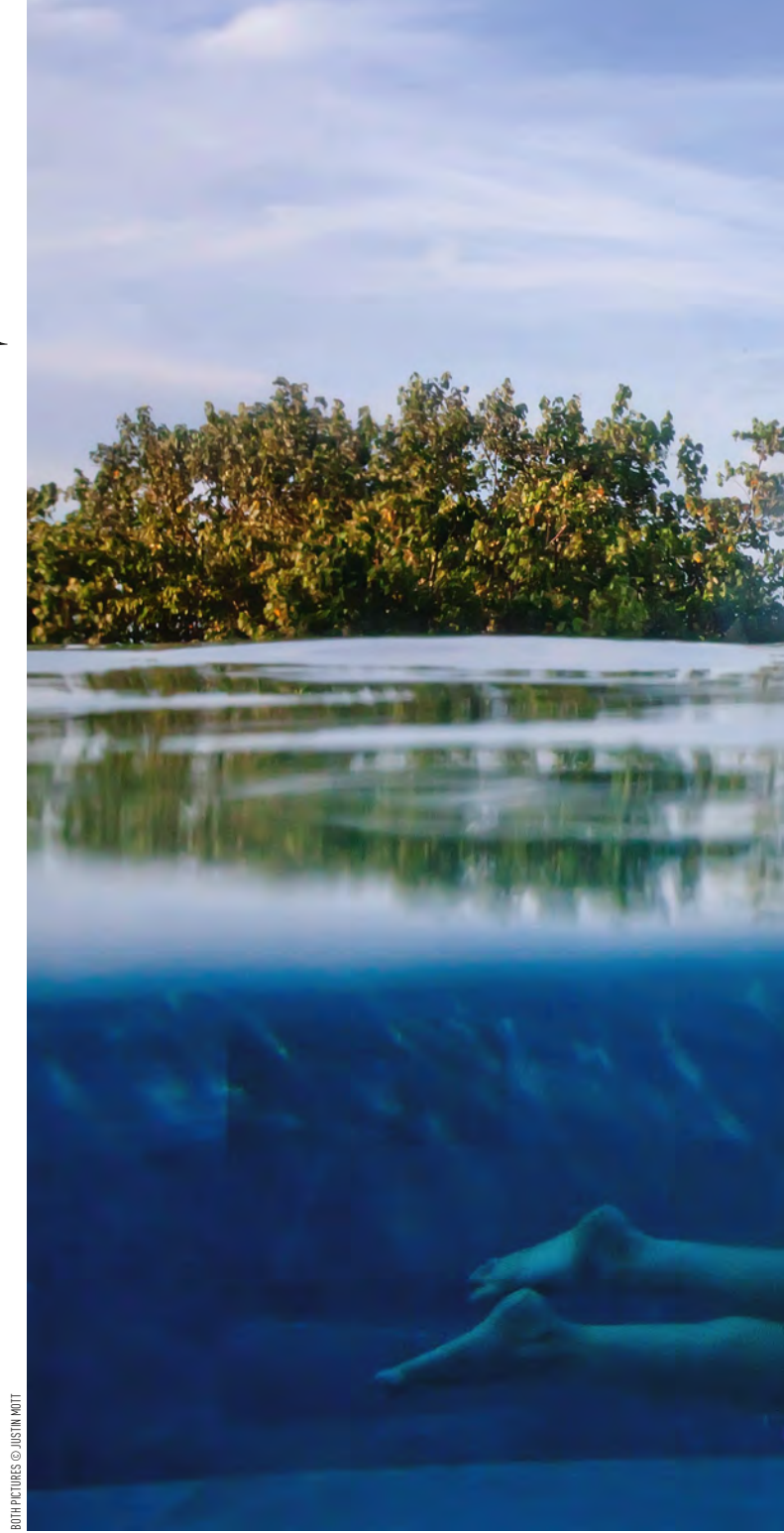
I thought the idea of using an elephant was an awesome one. The client wanted something Thai and many people associate elephants with Thailand. The

client also told us that her infinity pool was the largest private one in Southeast Asia, so I just knew that I had to get something involving both the elephant and the pool.

Once that was decided, we got our elephant – paid for by the client – and hired ourselves a willing model.

Looking at this image, you might assume that a great deal of planning went into the shoot. That couldn't be further from the truth. This might sound crazy, but I love working on the fly. My background is in photojournalism and when you're working with that level of unpredictability, you have to adapt to that mindset.

With this image, we had a lot to cover in one full day of shooting. I think if I had planned too much I would never have come up with this idea.



BOTH PICTURES © JUSTIN MOTT

The model and the elephant in the pool



The shoot was a bit of a learning curve for me as I don't do a lot of underwater work. Consequently, I don't own an underwater housing for my camera. But just in case I do have to do something where my equipment will be submerged, I'll take a waterproof bag. The one issue with this is that the bag fogs up easily, which makes it very difficult to see what you're doing.

Once everything was arranged, I jumped in the pool with my Canon EOS 5D and 16-35mm lens and did some test runs with the model swimming past me. I had to find a middle

ground of exposure to balance the darker underwater scene and the skyline.

I bracketed every shot and underexposed a little because it's easier to bring back the midtones than it is to bring down the highlights. It took hundreds of shots to nail the exposure. Also, as I said, the bag kept fogging up, adding another level of frustration.

Once I had the exposure and angle sorted, I asked the trainer to bring the elephant to the edge of the pool. It took a lot of shots to get the right arrangement of elements that I had in my head – it all had to look just right.





After I had achieved the shot you see above, I asked the client if we could put the elephant in the pool. She was concerned it might use the pool as a bathroom, but the trainer assured her it wouldn't. I didn't believe him, but at that point I didn't care. After all, how often can you get an elephant in a private pool with you?

I tried a bunch of different shots with the elephant and the model underwater, but I couldn't get it how I wanted. I jumped out of the pool for a second to check my exposures and just as I did the elephant pooped. The model freaked out

a bit, but we had 15 minutes left for hire so I pleaded with her to stay in there. She begrudgingly agreed to stay in the pool and told me that this shot had better be damn good. You can see that shot here, too (left).

Once this image was out there in the world, people cried foul and said the image was clearly Photoshopped. The accusations were frustrating at first, but now it's quite comical to me. I'm actually proud that the majority of people can't figure out how I did it, so they think it's fake. I did colour correction in post-production, but that's all. Even when I show people the

behind-the-scenes shots, they still don't believe me. At the end of the day, I swam in elephant poop to get this shot so I earned this image.

This picture won the One Shot – Extraordinary category at 2013's Travel Photographer of the Year. As a result, I am sometimes asked if I ever set out to produce an award-winning

shot. I would say that you should never shoot images in order to win contests. The reason you should shoot is to try new things and so evolve as a photographer. You need to spend time trying out new ideas and taking yourself out of your comfort zone. Remember, it's fine to fail so long as you learn from your failures.

AP



## Justin Mott

Justin Mott is a frequent contributor to *The New York Times*, covering the whole of Southeast Asia for the past eight years. His background is in photojournalism and he founded Mott Visuals six years ago, specialising in commercial and wedding photography and films. [www.justinmott.com](http://www.justinmott.com)



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# Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



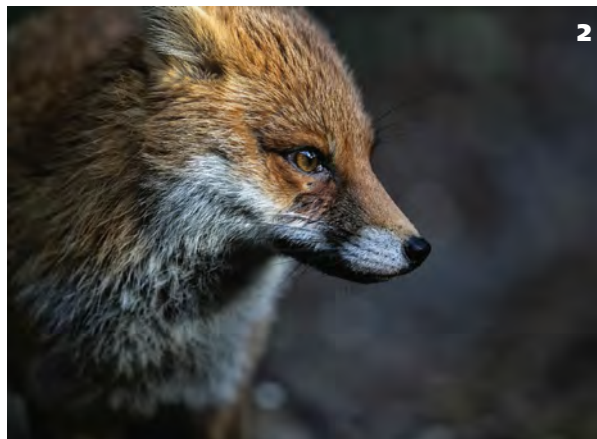
## Scott Chappell, Dorset



Scott, 64, got his first camera when he was 15 years old and has rarely been without one since. Until recently, he shot mostly art nude imagery, but since adding a couple of Canon lenses to his kit he's become hooked on wildlife and flowers. Scott finds it a liberating way of shooting that opens his eyes to a lot of beauty he had previously overlooked.

Looking ahead, Scott's ambition is to photograph on the touchline at a premier league football match, although a great shot of a red deer stag in Scotland also rates highly on the list.

2



## Eagle eyed

1 The eyes are absolutely pin-sharp in this shot, while the fast shutter speed has allowed Scott to capture the expression of this eagle perfectly  
Canon EOS 5D Mark III, 300mm, 1/1000sec at f/4.5, ISO 640, monopod

## Fox

2 Captured in the New Forest Wildlife Park, this was Scott's first time shooting with his 300mm Canon lens and he's been rewarded with a lovely portrait of a fox  
Canon EOS 5D Mark III, 300mm, 1/60sec at f/2.8, ISO 800



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**3**

**4**

**Blue tit fly-past**

**3** Captured in early spring, the poor light could have caused issues here, but the use of a high ISO has avoided this. Canon EOS 5D Mark III, 300mm, 1/2500sec at f/7.1, ISO 640, tripod

**Goldfinch**

**4** By using a 2x converter with his 300mm lens, Scott got a really tight crop on this goldfinch. Canon EOS 5D Mark III, 300mm + 2x converter, 1/2500sec at f/7.1, ISO 12,800, tripod

**Nuthatch**

**5** Scott used a gimbal head on his tripod, making the lens and converter much easier to use. Canon EOS 5D Mark III, 300mm + 2x converter, 1/2500sec at f/7.1, ISO 5000, tripod

**5**






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## Scott Chappell continued

### Deer in the lake

**6** Scott has contrasted two strong elements in the frame: the natural and the man-made  
Canon EOS 5D Mark III, 300mm, 1/3200sec at f/4, ISO 2500, tripod

### Hawk

**7** Scott had to wait for the sun to go behind a cloud to avoid blowing out the feathers  
Canon EOS 5D Mark III, 300mm, 1/3200sec at f/4.5, ISO 200, tripod

### Woodpecker on tree

**8** This is a great image showing a great spotted woodpecker and great tit  
Canon EOS 5D Mark III, 300mm, 1/2500sec at f/7.1, ISO 1600, tripod



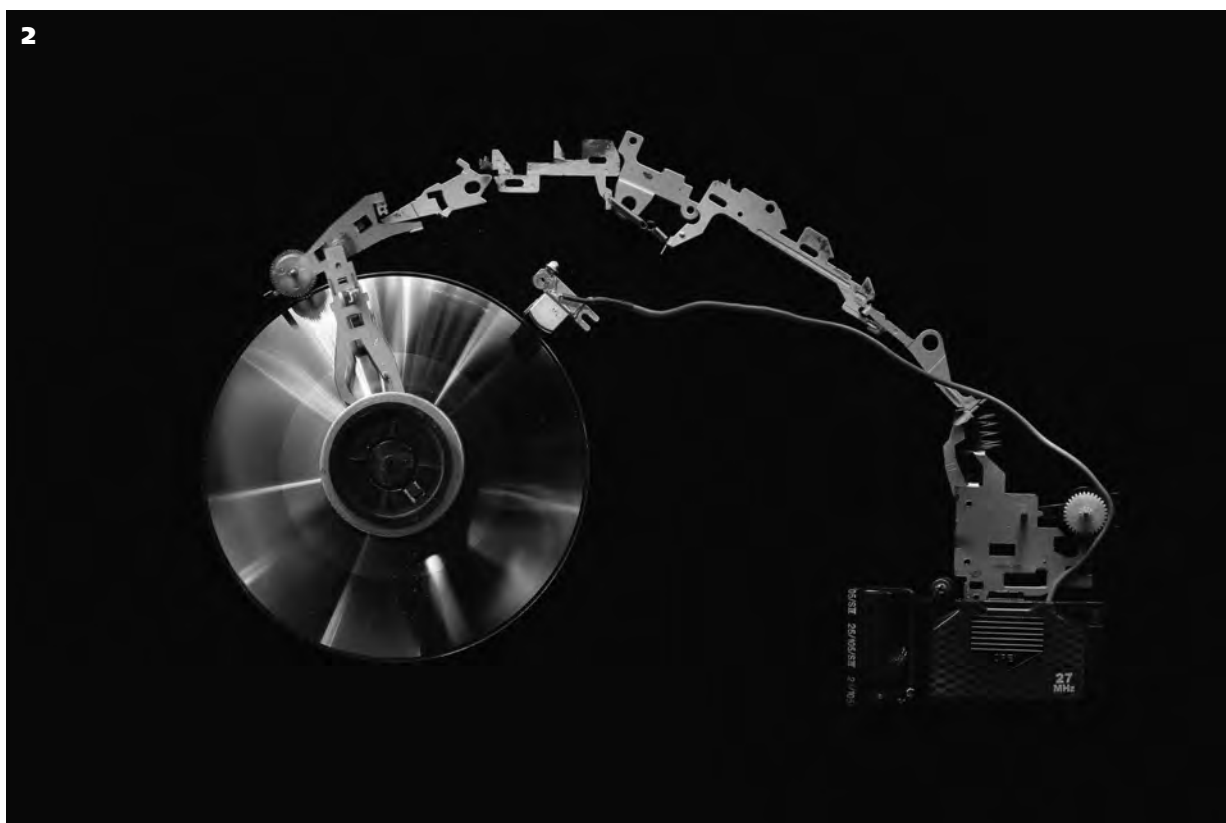
1



## Mechatronicus 8

**1** This image of a speaker cone and leads has an almost organic, deep-sea quality to it  
Canon EOS 5D Mark II, 50mm, 32secs at f/13, ISO 100, tripod

2

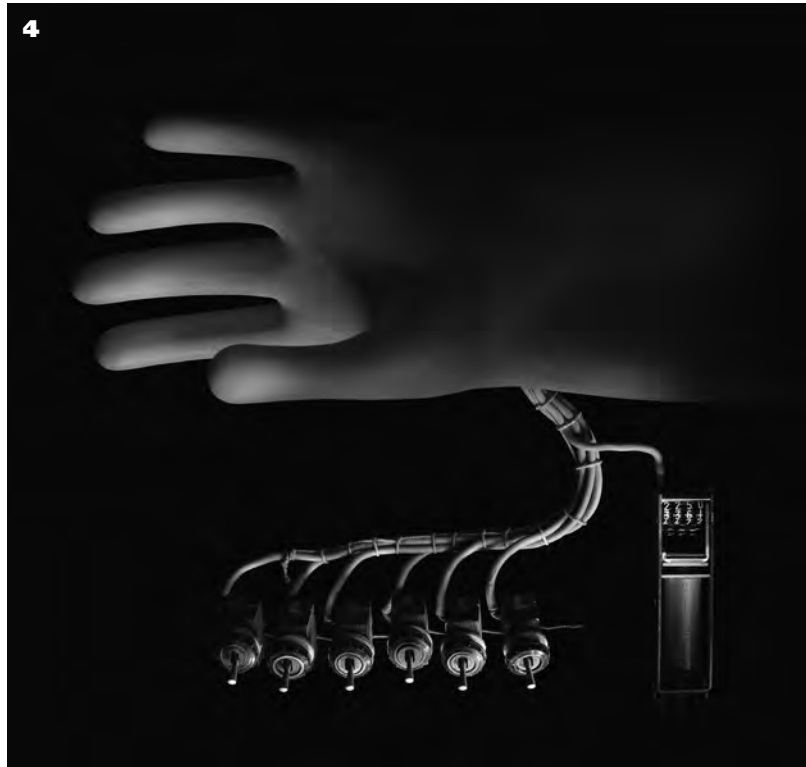


## Mechatronicus 1

**2** With no studio, Ruslan shot all the images in his 'Mechatronicus' series in the living room of his flat  
Canon EOS 5D Mark III, 50mm, 30secs at f/10, ISO 125, tripod



4



**Mechatronicus 4**  
**3** With a background in engineering, Ruslan has a natural interest in taking photos of technical subjects  
 Canon EOS 5D Mark III, 50mm, 74secs at f/10, ISO 100, tripod

**Mechatronicus 5**  
**4** All these images are photographs of installations that Ruslan created from different mechanical and electronic objects  
 Canon EOS 5D Mark II, 50mm, 10secs at f/6.3, ISO 100, tripod

**Mechatronicus 7**  
**5** As Ruslan's images show, even the most unassuming of objects can take on a whole new dimension when viewed in a new light  
 Canon EOS 5D Mark II, 50mm, 91secs at f/13, ISO 100, TRIPOD

## Ruslan Nurgaliev, Russia

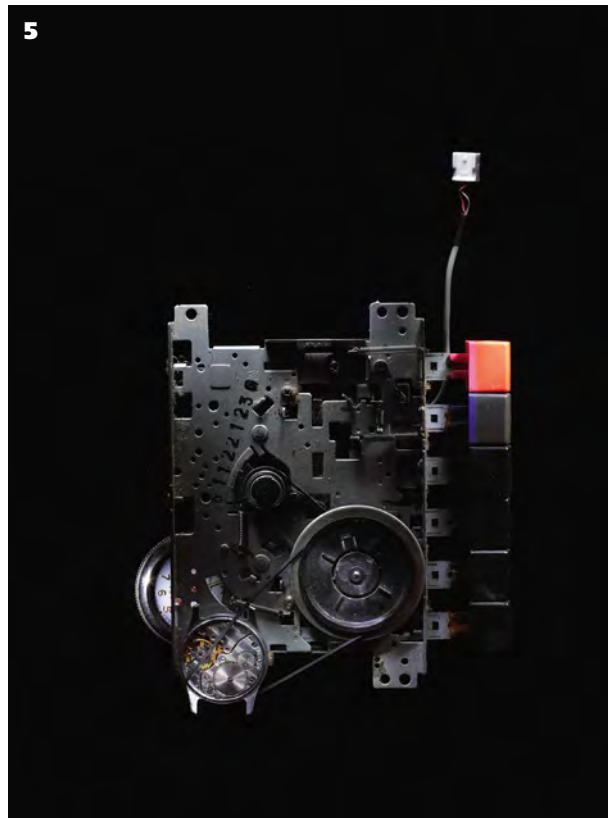


Ruslan started his career as a design engineer, but loved the childhood memory of black & white printing with his father. Buying his first digital camera in 2005, he now likes to shoot conceptual still-life images. Any object can make its way into Ruslan's pictures, while he likes to experiment with ideas and subjects. This is the part that he gets the most enjoyment from – the birth and formulation of an idea, with the technical part only helping to realise it.

3



5







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# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

## Lightening an image

I think the bird in this photograph is an Egyptian vulture. Photographer Birol Kirac used a Nikon D7000 with a Nikon 70-300mm f/3.5-5.6 G VR lens, at 1/100sec at f/5.6 and ISO 400. The ISO is high enough to allow a fast shutter speed, while not too high to compromise image

quality. However, the image is about 1½ stops underexposed. This can be corrected in post-production. I should point out that the image was captured in JPEG mode. It's possible to use Camera Raw to edit JPEGs, but the outcome of the image adjustments is slightly different.

### Submit your images

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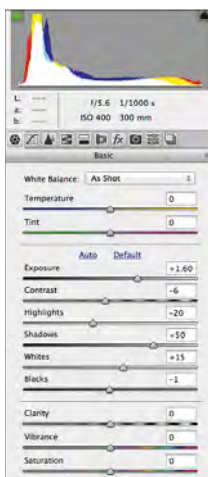


### 1 Lightening the exposure

What this photograph needed most was to be made lighter. So the first thing I did was to drag the Exposure slider to the right to apply a +1.60 Exposure adjustment. This lightened the bird considerably, but there wasn't quite enough detail in the highlight and shadow areas.

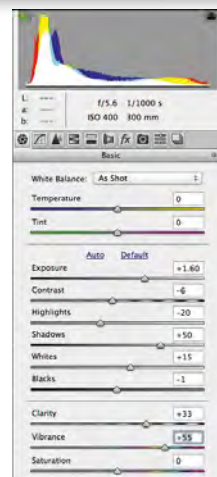
### 2 Lightening the shadows

I then darkened the highlights slightly, my aim being to restore more detail in the light feathers. At the same time, I raised the Shadows slider to +50 to bring out more detail in the shadows. I had to be careful at this point not to overdo the Shadows adjustment because this might have spoiled the delicate balance of the lighting.



### 3 Boosting the vibrance

The Lightening, Highlights and Shadows adjustments worked well, but the photograph was still lacking in presence overall. To address this, I applied a positive Clarity adjustment to bring out more definition in the bird's feathers. My next step was to increase the Vibrance, setting the slider to +55 to enrich the colours in the photograph.





# Creating colour contrast

This photograph was also shot as a JPEG and I again used Camera Raw to apply adjustments. Kate Ferris says she took this image at Stornoway Harbour, in the Outer Hebrides, using her Canon PowerShot G10 and had to lean back against the harbour rails to fit everything into the scene. What stands out most are the horizontal and vertical lines of the bus shelter and the yellow stripe across the back. I wanted to apply a cooling white balance, in keeping with the bad weather, and isolate the yellow by making the colours contrast with the overall blue hue I had introduced.



## 1 Applying an upright adjustment

I wanted to deal first with the horizontal and vertical lines in this picture. The position Kate chose to take the photograph meant she had done a pretty good job of keeping everything in alignment. However, it can help when using the latest version of Camera Raw to apply an Upright adjustment to correct the perspective. Here, I applied a Full Upright adjustment.



## 2 Basic tone adjustment

I then cropped the image in order to remove the poster frame on the right and applied the Basic panel tone adjustments shown here to lighten the image and optimise for tone and contrast. I also increased the Clarity to make the midtones stand out more and added Vibrance to boost the muted colours.



## 3 Cooling the colour

I then adjusted the white balance settings in the basic panel to make the overall image cooler. Having done that, I went to the HSL/Grayscale panel and adjusted the sliders in the Saturation and Luminance section. The idea here was to mute the red and purple colours, and boost the yellows so that the yellow stripe on the bus shelter contrasted with the dominant blue colour.



# HSL colour adjustments



**HSL controls are powerful and offer eight colour sliders**

The HSL controls in Camera Raw and Lightroom can be used to alter the tonal and colour relationships between different colours in a scene. There are eight colour slider groups and you can use this panel in Luminance mode to adjust the lightness of each colour, such as darkening the Aqua and Blue sliders

to make a sky go darker. In the image shown right, I used the Saturation mode to desaturate the yellow, green, aqua and blue colours, so everything appeared in monochrome, except for the red painted wheel in the foreground. No masking was needed to achieve the result shown.



**Martin Evening** is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)





INTELLIGENT MOTION



### THE WHEEL

3500 BC



### STEAM ENGINE

1712



### ELECTRICITY

1752



### ENVIRONMENTALISM

1960'S

### JET ENGINE

1930

### MOON LANDING

1969



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1. Official EU MPG test figure shown as a guide for comparative purposes and may not reflect real driving results. 2. 5% BIK compared to average rate of 25%. 3. 32 mile EV range achieved with full battery charge. 510 miles achieved with combined full battery and petrol tank. Actual range may vary depending on driving style and road conditions. 4. Low-cost British Gas plug-in vehicle charging package available - ask your dealer for more information. Offer ends 31st March 2015. 5. Domestic plug charge: 5 hours, 16 Amp home charge point: 3.5 hours, 80% rapid charge: 30mins. 6. Prices shown include VAT (at 20%), exclude VED and First Registration Fee. Metallic paint extra. Model shown is an Outlander PHEV GX4h at £33,399 including metallic paint. Prices correct at time of going to print. For more information about the Government Plug-in Car Grant please visit [www.gov.uk/plug-in-car-van-grants](http://www.gov.uk/plug-in-car-van-grants).

Outlander PHEV range fuel consumption in mpg (ltrs/100km): Full Battery Charge: infinite, Depleted Battery Charge: 48mpg (5.9), Weighted Average: 148mpg (1.9), CO<sub>2</sub> Emissions: 44 g/km.



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Peak Design Clutch camera hand strap

● \$30 (around £18) pre-order on Kickstarter ● [www.peakdesignltd.com](http://www.peakdesignltd.com)

The Clutch is the only quick-connecting, quick-adjusting camera hand strap ever made, claims Peak Design. **Andy Westlake** tries it out

### At a glance

- Easily and quickly adjustable hand strap
- Unique design, protected by patent
- Made from durable premium materials inspired by climbing gear

MANY companies are now using crowd-sourcing websites like Kickstarter to gauge user interest in new designs before putting them into production. Potential buyers can register their interest in a product, often by pre-ordering at a special price. If a project meets its target, it will go ahead.

One user of this approach is US-based camera strap maker Peak Design, and it currently has a couple of new items available for pre-order: the Slide (see opposite) and the Clutch hand strap. More than \$400,000 has been raised against the original \$50,000 goal, so anyone placing a pre-order now should get their goods.

The Clutch has a \$30 pre-order price (around £18). It is billed as the only quick-attaching, easily adjustable handgrip on the market. It uses a carabiner-style release to attach to the camera's strap lug, with an Anchor Link connector for attachment to the supplied Arca-Swiss-compatible tripod plate.

### Conclusion

I found the Clutch quick to attach or detach, and easily adjustable to a comfortable length. If you like having the extra reassurance of a hand strap while shooting, and frequently change between strap types depending on how you're working, it's well worth looking into.

### Adjustable

The Clutch can be tightened for security and loosened when you need more flexibility to access the camera controls.

### Flexible system

Utilising the company's patented Anchor Link technology, the Clutch hand strap can be removed and replaced with a Peak Design slide strap.

### Premium materials

Inspired by high-end climbing gear, the materials are strong enough to hold any pro camera, lens and accessory combo.

**Amateur Photographer**  
Testbench  
Recommended  
★★★★

### ALSO CONSIDER

#### Joby Ultra-fit Sling Strap

£38. [www.joby.com/camera-straps](http://www.joby.com/camera-straps)  
Available in versions to fit men or women, this sling-style strap has a generous shoulder pad and connects to the camera's tripod socket. It can be quickly adjusted in length to pull the camera in closer to your body for added security.



#### Op/Tech Super Classic Strap

£17.99. [optechusa.com/straps/super-classic-strap.html](http://optechusa.com/straps/super-classic-strap.html)  
US-based Op/Tech offers a wide range of straps that can be combined with an array of different camera connectors. The Super Classic has a large, thick neoprene pad to help absorb the weight of heavy cameras and lenses.



#### Cotton Carrier Hand Strap

£24.99. [www.cottoncarrier.com](http://www.cottoncarrier.com)  
An alternative to the Clutch, this hand strap uses a substantial Velcro strip to attach the camera's strap lug and adjust its length, while the other end attaches the camera's tripod socket.





## Out now

Expert reviews of the latest kit to look out for

### TaDaa SLR iOS app

● £1.49 ● [www.tadaa.net](http://www.tadaa.net)

FOR THE average snapper using a compact camera or smartphone, a shallow depth of field is unobtainable due to the lens and sensor combination. However, the TaDaa SLR app provides a way to fake this.

The app allows an area of an image to be selected and masked, with an intelligent blur effect applied to the unmasked background area. The strength of the blur can be adjusted, as can the bokeh – the look of the faux out-of-focus area.

You select the in-focus area by touching it on-screen with a finger. An intelligent masking system helps to seek out edges so that the selected areas are neatly cut out. Mistakes can be easily corrected, and there is also the option to zoom in and fine-tune difficult areas.

Overall, the app works well, especially with subjects that already stand out against a background. However, if you closely inspect the edges you will see that while the images may hold up to scrutiny under a small iPhone screen, they won't if they are viewed any larger. This is a good companion app for Instagram, but of little value for enthusiast photographers. **Richard Sibley**



### Peak Design Slide camera strap

● \$50 (around £30) pre-order on Kickstarter  
● [www.peakdesignltd.com](http://www.peakdesignltd.com)

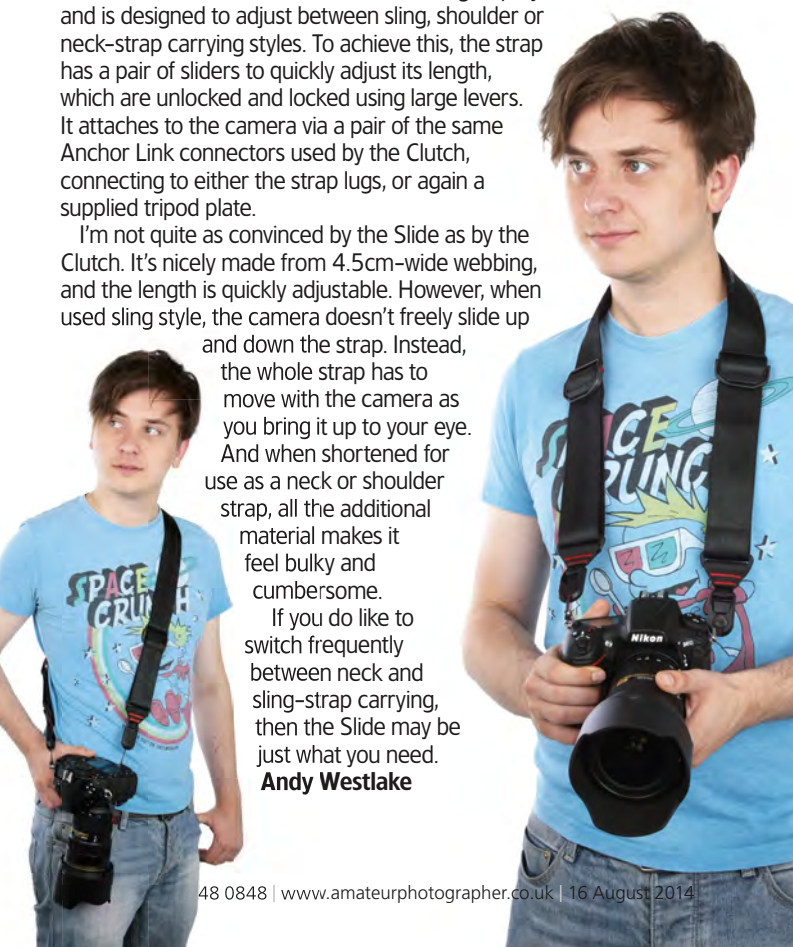
THE SLIDE is the second half of Peak Design's project, and is designed to adjust between sling, shoulder or neck-strap carrying styles. To achieve this, the strap has a pair of sliders to quickly adjust its length, which are unlocked and locked using large levers. It attaches to the camera via a pair of the same Anchor Link connectors used by the Clutch, connecting to either the strap lugs, or again a supplied tripod plate.

I'm not quite as convinced by the Slide as by the Clutch. It's nicely made from 4.5cm-wide webbing, and the length is quickly adjustable. However, when used sling style, the camera doesn't freely slide up

and down the strap. Instead, the whole strap has to move with the camera as you bring it up to your eye. And when shortened for use as a neck or shoulder strap, all the additional material makes it feel bulky and cumbersome.

If you do like to switch frequently between neck and sling-strap carrying, then the Slide may be just what you need.

**Andy Westlake**



# Amateur Photographer

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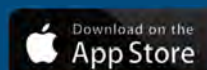


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## At a glance

- 36.3-million-pixel, full-frame sensor
- Highlight priority metering
- New Kevlar shutter
- New S Raw format
- ISO 32-51,200 (extended)
- 3.2in, 1.23-million-dot LCD screen
- Price £2,700 (body only)

# Nikon D810

Following our pros' view of the D810 two weeks ago, **Callum McInerney-Riley** puts the 36.3-million-pixel camera through the full and comprehensive AP test

## For and against

- + 36.3-million-pixel, full-frame sensor
- + No optical low-pass filter
- + Fast, accurate 51-point AF system
- Large file size at full resolution
- Large and heavy, especially with a matched set of lenses

## Where in the range



### Nikon D4S

**Price** £5,200  
With 12fps continuous shooting, the Nikon D4S is geared towards sports and wildlife photographers.

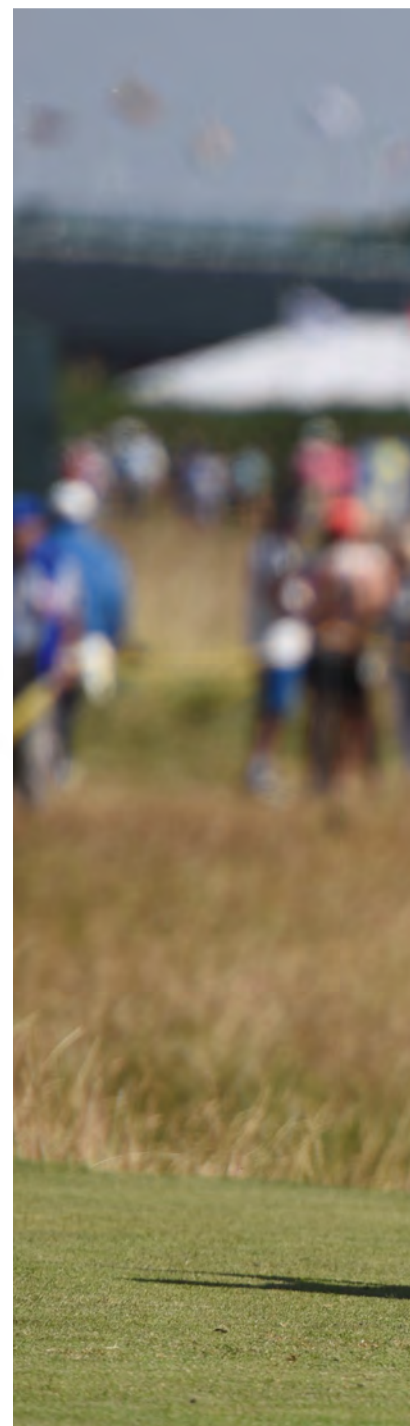


### Nikon D610

**Price** £1,400  
Features include a 24.3-million-pixel full-frame sensor, 39 autofocus points and a shooting speed of 6fps in DX crop mode.

## Data file

Sensor	36.3-million-pixel, FX CMOS
Output size	7360 x 4912 pixels
Focal length mag	1x
Lens mount	Nikon F
File format	Raw (NEF), JPEG, raw + JPEG
Shutter speeds	30-1/8000sec
ISO	ISO 64-12,800 (standard), ISO 32-51,200 (extended)
Exposure modes	PASM
Metering	Multi, centreweighted, spot, highlight-weighted
Drive	5fps, or 6fps in DX crop mode
Movie	Full HD, 1920 x 1080 pixels, 60p
Viewfinder	0.7x magnification, 100% coverage
Display	3.2in, 1,229,000-dot screen
Focusing	Phase detection with 51 points
Memory card	CF Type I, SD, SDHC, SDXC
Dimensions	146 x 123 x 81.5 mm
Weight	980g (with battery and card)



In the spring of 2012, Nikon announced two of the highest-resolution DSLRs ever made – the D800 and D800E. These cameras are practically identical, the only difference being that the effect of the optical low-pass filter is cancelled out in the D800E. Two years on, Nikon is replacing both with a single model, the D810.

This new camera is the first full-frame DSLR not to have an optical low-pass filter at all, while it also features a new 36.3-million-pixel sensor design. At a press briefing, Nikon's group marketing manager



A professional golfer, wearing a white polo shirt, grey trousers, and a white cap, is captured in the middle of a golf swing on a green. The background is a blurred golf course with spectators and white tents under a clear sky.

The D810's large files allow plenty of leeway for cropping. This image was taken from a portrait-format frame

Jeremy Gilbert claimed the D810 will produce the best image quality in Nikon's history. A bold statement, but on paper at least, the camera has the potential to justify it.

### Features

Inside the Nikon D810 is a 35mm full-frame (FX-format) CMOS sensor with 36.3 million pixels, the highest resolution currently available in a DSLR. With no optical low-pass filter covering the sensor, the D810 should resolve an exceptional level of detail. The native sensitivity range has been increased to ISO 64–12,800,

which can be expanded further to ISO 32–51,200.

The D810 uses the Expeed 4 processor, which is also featured in Nikon's flagship DSLR, the D4S. At full resolution, a shooting speed of 5fps is possible, which can be increased to 6fps by shooting in DX crop mode. This gives a 1.5x crop in the centre of the frame, resulting in 15.4-million-pixel files. The downside comes when composing images, as the frameline indicating the active area can be difficult to see. Other crop modes are on offer, and with so many pixels to work with it makes sense to use them.

One issue many photographers have with the D800/D800E is the sheer size of the files; it's all too easy to fill a 64GB card in a day's heavy shooting. This requires more time in post-processing, exhausts more resources when backing up and takes longer to upload full-resolution files. Nikon has addressed this by adding a new S Raw format – a 9-million-pixel, uncompressed 12-bit raw file that gives a second option for photographers who don't always need full resolution. This gives the D810 a more diverse appeal. The S Raw files also offer sufficient

resolution for 4K or HD video with the possibility of digital zooming, which is useful for animation and time-lapse work.

Wi-Fi and GPS are unfortunately not built into the D810, although optional adapters can provide this functionality, if desired.

Another addition to the D810 is live view split-screen zoom, which allows users to magnify two separate parts of an image, positioned laterally across the frame. This can be useful for checking depth of field or for levelling images. For this purpose, it can give higher





The D810's 36.3-million-pixel full-frame sensor makes it great for portrait work

➤ visual accuracy than the on-screen pitch and roll level display.

Interestingly, the Nikon D810 features a small pop-up flash with a guide number of 12m @ ISO 100. The big advantage, however, is that it can be used as a commander to trigger Nikon flashguns off-camera.

Video is available at 1920 x 1080-pixel full HD, at frame rates of 60p, 50p, 30p, 25p and 24p. HD1280 x 720-pixel footage is available at 60p and 50p only. Normal and high image quality settings are available for each.

A new video feature is zebra pattern, which overlays stripes on highlight areas that are in danger of blowing out and losing detail. This helps videographers to gauge more easily whether their exposure needs adjusting. In addition, the picture control menu adds a 'flat' option, which removes much of the in-camera image processing to give more flexibility in post-production.

## Build and handling

Constructed from magnesium alloy, the D810 weighs in at a fairly hefty 980g. Build quality is superb, and with improved weather-sealing the camera should withstand some quite brutal conditions.

One of the key changes compared to the D800 and D800E is the refinement of button placement, which Nikon says comes as a result of feedback from both professional and amateur photographers. The image review and delete buttons are less indented, and a new 'i' button to the left of the LCD allows users to change a range of shooting settings, and access the retouch menu in playback. The fiddly metering mode switch that surrounded the AE-L/AF-L button has been replaced by a button on

the top left, in the cluster above the drive dial. This in turn displaces the bracketing button, which is repositioned on the camera's side.

The grip has been remodelled, with a larger indentation for the middle finger. Around the back, the thumb grip is more pronounced, and the textured rubber now covers the card slot as well as a larger portion of the back. The differences are subtle, but if anything I found that the D810 feels even better in the hand than its predecessors.

On the side of the camera are ports for HDMI, USB, mic and headphones. These are now housed under three weather-sealed flaps, rather than one single cover as before.

For existing Nikon users, the D810's menu system will take little time to work out as it's similar to other Nikon DSLRs. For photographers coming from other brands, Nikon menus can initially be confusing as the names of certain settings aren't obvious, and it can take a while to get used to them.

## LCD and viewfinder

The D810 boasts a 3.2in LCD monitor with a 1.23-million-dot RGBW display. This includes a fourth, white dot per pixel as well as the usual red, green and blue. This aids visibility in direct light by enabling brighter illumination, and reduces power consumption in lower light. It's a big improvement over the screen on the D800/D800E, with visibly better contrast and colour, giving previews that are very true to the scene and accurate to the final image.

A light sensor automatically adjusts the screen brightness, contrast and saturation to optimise the viewing accuracy. Older Nikon DSLR cameras have

# Focal points

The D810 offers a comprehensive feature set, with some useful refinements over the D800/D800E

## Shutter

A newly designed mirror and shutter allow smoother operation to avoid blurring images.

## S Raw

Inside the menu is an option to shoot a 12-bit uncompressed raw file at a 9-million-pixel resolution.

## Crop modes

The D810 offers 1.2x, 1.5x and 10x8 crop modes, which are indicated by frame lines in the viewfinder.

## Custom controls

Many of the buttons can be reassigned by the user. For example, the movie record button can be set to change ISO.



## LCD screen

The D810 features a new 3.2in LCD monitor with a 1.23-million-dot resolution and RGBW array.

## Dual card slots

Both CompactFlash and SD cards can be used – each has its own slot under the rubberised door.



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➤ this technology, but the D810 makes great use of it with its excellent display.

## Autofocus

The Nikon D810 uses the same Multi-Cam 3500FX autofocus module as the D4S. When coupled with suitable lenses like the AF-S 70-200mm f/2.8 VR II, I found it delivers exceptionally fast autofocus even in low light.

The 51 autofocus points cover around 50% of the width and 30% of the height of the frame. The AF can be changed between single (AF-S) and continuous (AF-C) modes by pressing the AF button and scrolling the front dial. Turning the back dial then controls the number of AF points in use. When set to AF-S, users can select group area AF, auto (51 points) and single-point AF. In AF-C mode, auto (51 points), 30, 21 or nine points, group area AF and 3D tracking are selectable. The 91,000-pixel RGB metering sensor also helps with tracking by recognising shapes and detecting faces, then sharing this information with the AF system to help follow the subject.

In live view mode, the mirror is locked up so the D810 must rely on contrast-detection AF. The focus point can be positioned anywhere in the frame. This is usually a problematic area for DSLRs, but thankfully the D810 is quite fast, although it still can't match the best compact system cameras.

The live view display can be enlarged up to 23x, allowing very accurate manual focus. Compared to the D800/D800E, the D810 gives a notably more detailed magnified view, thanks to a better sensor readout.

## Metering

For metering, the D810 uses the same 91,000-pixel RGB sensor as the D800/D800E. When shooting in a dark music venue with quickly changing lights, I found it achieved accurate exposures most of the time. Also, the camera's metering worked well for high-contrast landscapes, giving a good balance between shadows and highlights.

One important new addition is a highlight mode, designed to avoid blowing bright areas. As the sensor has such a large dynamic range, users can then recover a lot of detail from shadow areas. Wedding photographers in particular will like this, as it will help to preserve details in white dresses.



# Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

WITH its 36.3-million-pixel, full-frame sensor and no optical low-pass filter, the D810 delivers an impressive amount of detail that's matched only by the D800E and Sony Alpha 7R. You'll need impeccable technique to exploit this fully, though: using sharp lenses at their optimum apertures, perfectly focused, and shot either on a tripod or at high shutter speeds to avoid blur. On this note, the D810's electronic first-curtain

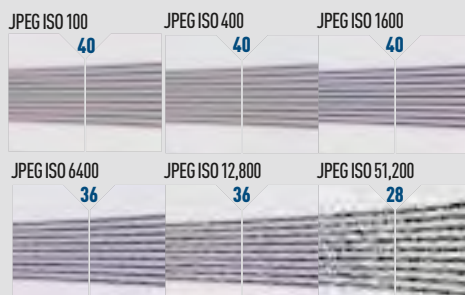
shutter should help to keep to a minimum any sharpness loss from mechanical vibrations.

Dynamic range is very high at low ISOs, which in practice means you can extract lots of detail from deep in the shadows in raw processing. The camera's highlight metering mode can help to get the best exposures for this approach to shooting, by minimising clipping in bright areas of the image. At higher ISOs,

image quality deteriorates, but only the 12.2-million-pixel Sony Alpha 7S is likely to give obviously better results.

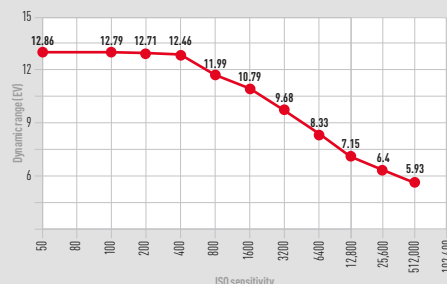
Overall, it's fair to say that the D810 is one of the most accomplished performers we've tested in terms of image quality, although with the caveat that it's not massively better than the D800E. Only medium-format cameras have the potential to deliver obviously better images.

## Resolution



The D810 resolved around a maximum 4000 lp/ph on our applied imaging test chart, which is a stunning result. This test was shot at f/5.6 with the Sigma 105mm f/2.8 macro lens, which we use for all our testing and have in all available fittings – this is the best performing aperture for the lens. At ISO 6400, the resolution is still high at 3600 lp/ph, but at higher sensitivities noise reduction inevitably reduces the sharpness that is achievable, with 2800 lp/ph a more realistic figure.

## Dynamic range



The D810's sensor delivers superlative results. At ISO 50, the peak dynamic range is 12.9EV, and the sensor is still performing well at ISO 3200 with a range of 9.7EV. This is comparable to the Nikon D800 and Sony Alpha 7R, but shows improvements in settings above ISO 3200. It means the D810 is very capable of capturing a wide range of tones in shadow areas, particularly from raw files. It's still important to avoid highlight clipping though, to reap the benefits of the full, available dynamic range.

## Colour

This 3D graph compares the colour shift from the reference colour to the photographed chart: the higher the peak, the greater the shift from the original colour. In the default JPEG colour setting, colours are well rendered across the range with slight saturation increases in the blues. The balance of colours indicates that skin tones will be particularly well rendered. Test images display good natural colour rendition with average contrast in standard JPEG mode. Colour settings can of course be adjusted in the picture control menu settings.



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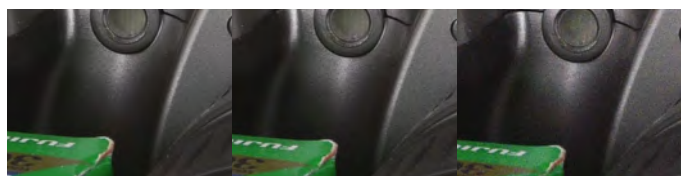


## Noise

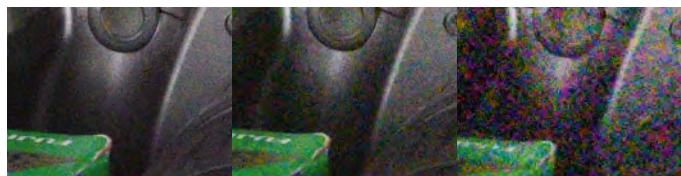
Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100      JPEG ISO 400      JPEG ISO 1600



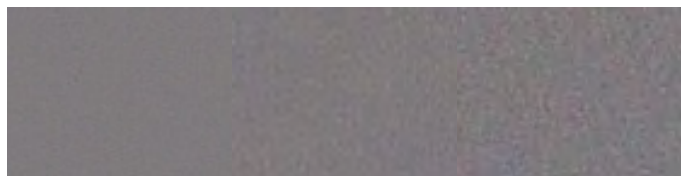
JPEG ISO 6400      JPEG ISO 12,800      JPEG ISO 51,200



The images above have a resolution of 300ppi and are shown at 100% magnification, reflecting a full-resolution print size. The resulting images indicate that smooth, good-quality images from raw files are obtainable up to ISO 3200, and that JPEG files with in-camera processing are similar, with noise patterns slightly more visible. At ISO 6400, the

raw image starts to show more luminance noise in the shadow areas. I would be very happy to shoot raw and JPEG images at sensitivities up to ISO 3200, with a middle range from ISO 3200–12,800, which I'd use while being very aware of their limitations. The extended ISO 25,600 and 51,200 settings are still usable for low-light emergencies.

JPEG ISO 100      JPEG ISO 400      JPEG ISO 1600



JPEG ISO 6400      JPEG ISO 12,800      JPEG ISO 51,200



The grey-card images above are JPEG files shot with the D810's default noise reduction and colour settings applied. The 300ppi images are shown at 100% magnification to reflect the noise that would be experienced when printing an image at maximum size. The results show the D810 has acceptable, well-

controlled luminance noise up to ISO 3200. It is more apparent at ISO 6400, but by ISO 12,800 colour and luminance noise are starting to kick in, with ISO 25,600 and ISO 51,200 a lot worse. However, there will always be situations where the extended settings will obtain shots not otherwise achievable.

## The competition

### Canon EOS 5D Mark III

**Price** £2,300

With a 6fps shooting speed and a 22.3-million-pixel sensor, this Canon camera is an excellent DSLR.

### Sony Alpha 7R

**Price** £1,600

The Alpha 7R has a 36.4-million-pixel sensor and boasts a great dynamic range.

### Nikon D800 E

**Price** £2,250

Although now officially replaced, the D800E is still a fantastic camera capable of outstanding image quality.



	Canon EOS 5D Mark III	Sony Alpha 7R	Nikon D800 E
Sensor	22.3-million-pixel, full-frame CMOS	36.4-million-pixel, full-frame Exmor CMOS	36.3-million-pixel, full-frame CMOS
Focal length mag	1x	1x	1x
ISO	100-25,600	50-25,600	50-25,600
Mount	Canon EF	Sony E	Nikon F
AF points	61	25	51
Display	3.2in, 1.04-million-dot TFT LCD	Tiltable 3in, 921,600-dot TFT LC	3.2in, 912,000-dot TFT LCD
Viewfinder	0.71x pentaprism	0.71x 2.36-million-dot EVF	0.7x pentaprism
Dimensions	152 x 116.4 x 76.4mm	126.9 x 94.4 x 48.2mm	146 x 123 x 81.5mm
Weight	950g	465g	1,000g

## Our verdict

IT'S EASY to look at the Nikon D810 and dismiss it as a small upgrade to the D800/D800E. However, what Nikon has done is take some of the slight issues from the previous cameras, refine them, and add a host of new features. The LCD screen has been greatly improved and the colour accuracy is far better than on the earlier models. The D810 body has been made to feel better in the hand and the buttons have been tweaked to give photographers a more intuitive handling experience. The 9-million-pixel S Raw format goes some way towards tackling the issue of huge image files, although it would have been nice to have a file of around 16 million pixels that isn't a digital crop.

For landscape photographers, the combination of extremely high resolution and a large dynamic range should allow them to record a huge amount of detail all the way from highlights to the deepest shadows. Fashion and studio

photographers will also be pleased with the 36.3-million-pixel sensor, as well as the native sensitivity of ISO 64. For these kinds of photographers, low-ISO shooting is their staple, so it's encouraging to see them being catered for.

Serious wildlife and sports photographers could well be hindered by the large file size, and for many, 5–6fps shooting may not be fast enough. Then again, the D810 isn't really designed for this. Enthusiast photographers should still find it pretty capable of taking some well-timed wildlife shots, helped by its very fast AF system.

It was clear to see with the positive response to the D800E that there was a big demand of a full-frame camera without an optical low-pass filter. Equally, it proved that many photographers value the added resolution gain over the prevention of moiré patterning. Therefore, the D810 is likely to be a very well-received camera.



<b>FEATURES</b>	<b>9/10</b>
<b>BUILD &amp; HANDLING</b>	<b>9/10</b>
<b>METERING</b>	<b>8/10</b>
<b>AUTOFOCUS</b>	<b>8/10</b>
<b>AWB &amp; COLOUR</b>	<b>8/10</b>
<b>DYNAMIC RANGE</b>	<b>9/10</b>
<b>IMAGE QUALITY</b>	<b>9/10</b>
<b>VIEWFINDER/LCD</b>	<b>8/10</b>



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100%



The Sigma dp2 Quattro is capable of outstanding low ISO image quality, thanks to a lens that's pin-sharp from the centre to the corners

100%



# Sigma dp2 Quattro

The Sigma dp2 Quattro replaces the previous-generation DP2 Merrill, with a radically reworked sensor and strikingly unconventional body. **Andy Westlake** takes it for a test drive

In the early days of digital photography, camera makers experimented with all sorts of different body designs. Some even became seen as modern classics, perhaps most notably Nikon's split-body Coolpix models. Yet over time, they've become ever more conservative, and now most digital cameras look very much like film cameras did.

Which brings us to the Sigma dp2 Quattro. Sigma was the first to place a large APS-C-sized sensor in a fixed-lens compact camera, with the original DP1. Until now, though, the company's actual camera designs have been decidedly conservative. The latest, in contrast, is very different indeed.

The dp2 Quattro has a wide, low, slim body, with the lens offset to the right. But the real talking point is its grip, which is an odd-looking affair

that sticks out at an angle from the back of the camera. It's certainly an attention-grabbing look.

## Features

The dp2 Quattro's other key feature is its APS-C-sized multi-layer Foveon sensor. You can read Professor Bob Newman's explanation of how this works on page 69, but in short it uses three stacked layers with different colour sensitivities, in contrast to conventional sensors that only measure either red, green or blue light at any given pixel location. This gives Foveon images a unique look, with impressive detail resolution and unusually fine pixel-to-pixel colour gradation. The trade-off has been excessive noise at higher ISO sensitivities.

The dp2 Quattro's fixed 30mm f/2.8 lens gives an angle of view

equivalent to 45mm on full frame. This counts as a 'normal' lens, which gives a very natural-looking perspective to images. The lens has a 58mm filter thread, and a bayonet mount for the matched hood.

A top-plate hotshoe is provided for auxiliary lighting, but there's no built-in flash. Unusually for a modern camera, the dp2 Quattro doesn't record video.

## Build and handling

With a magnesium-alloy shell and chunky metal top-plate dials, the dp2 Quattro is a well-made piece of kit. The body exudes a sense of solidity, and all the controls are fast and responsive.

The control layout is very good. Twin dials on the top-plate are used to change exposure settings, and the lens has a manual focus ring. Dedicated buttons are



## Data file

### Sigma dp2 Quattro

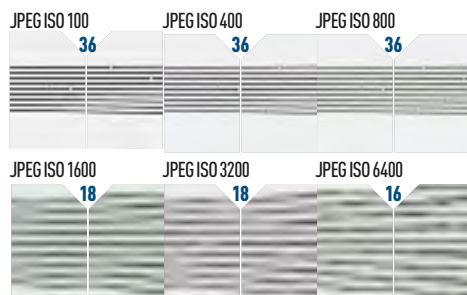
Price	£899.99
Sensor	19.6-million-pixel, APS-C Foveon X3 Quattro sensor
Output size	5424 x 3616 pixels
Lens	30mm f/2.8 (45mm equivalent)
Focal length mag	1.5x
Shutter speeds	30-1/2000sec
ISO	100-6400
Metering system	Evaluative, centreweighted and spot
Exposure compensation	±3EV
Drive mode	3.5fps (4.5fps at low res)
LCD	3in, 920,000 dots
AF points	Contrast detection with 9 points and free move modes
Video	None
External mic	None
Memory card	SD, SDHC, SDXC
Power	BP-51 rechargeable battery (2 supplied)
Dimensions	161.4 x 67 x 81.6mm
Weight	465g (with battery and card)



## Sigma dp2 Quattro

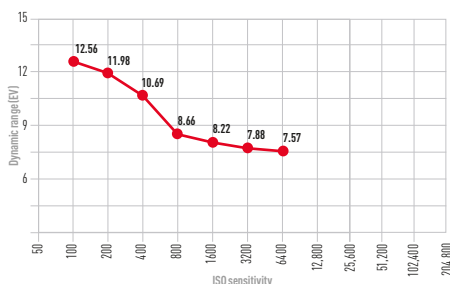
### Resolution

The dp2 Quattro's resolution is hugely impressive at low ISO settings, at around 3600lp/ph, which is about as high as it could possibly record given its pixel count. In raw it gradually falls at higher ISO settings, to about 2400lp/ph at ISO 400, but in JPEGs it halves at ISO 1600 to 1800lp/ph due a change in processing mode, then drops to about 1600lp/ph at ISO 6400.



### Dynamic range

The pattern here confirms the dp2 Quattro as a low ISO camera. Dynamic range is very respectable at ISO 100, at about 12.6EV, but it falls off very quickly from ISO 400 onwards. A value of 8.7EV at ISO 800 isn't great for an APS-C sensor, and dynamic range falls monotonously thereafter, indicating a lack of ability to record shadow detail.



### Noise

At low ISO settings, the dp2 Quattro gives extremely clean images, but things start to go awry at ISO 1600 and above. JPEGs are practically unusable at ISO 3200 and 6400, and while raw files aren't so bad, they show exceptionally high luminance noise.



provided for focus mode (auto or manual), focus-area selection, auto-exposure lock and exposure mode. Other key functions can be accessed using the on-screen Quick Select menu.

The elephant in the room, of course, is that grip. It certainly feels very odd initially, but after a few days I got the hang of it. I found it works best if you hold the camera high up to eye level, and support the lens left-handed while shooting. It also makes a surprisingly comfortable handle for carrying the camera around one-handed.

The thing is, though, it doesn't obviously solve a problem. I don't think it works any better than conventional designs, and it's not especially comfortable. But it does add extra bulk, making the camera more awkward to fit in a bag.

### LCD and viewfinder

On the dp2 Quattro's back is a 3in, 920,000-dot screen. It's sharp and detailed, and shows lots of useful information including (optionally) a live histogram and electronic level display.

If you want to use an eye-level viewfinder, you can slide an optical one onto the hotshoe. The dp2 Quattro provides a display mode that shows all the usual shooting information on the rear screen without the live view display. Alternatively, you can turn the LCD off completely.

### Performance

Sigma's previous DP models weren't exactly known for snappy focusing. Thankfully, the dp2 Quattro has been distinctly improved, to the extent that the camera no longer feels like it's holding you up as it homes in on the subject.

Once light levels drop, though, the autofocus gets much less certain. It's OK in a well-lit interior, but under domestic artificial lighting it's really not very happy at all, and often fails to confirm focus. In these cases, switching to manual focus may well be more reliable.

The metering tends to give generally well-judged exposures, which are also previewed on-screen. When you do disagree with the camera's judgement, it's easy to apply a touch of exposure compensation, with a live histogram to

help guide your decision. For tricky lighting situations, you can also switch to spot metering.

### Image quality

Let's get one thing straight: at low ISOs, the dp2 Quattro's image quality is little short of astonishing. The sensor delivers incredibly sharp, detailed images, which can show subtle changes of colour and tonality from pixel to pixel that conventional Bayer sensors can't match. This is aided by the superb lens, which is sharp from corner to corner even at f/2.8.

The camera's auto white balance works well, and the JPEG colour seems more vibrant than previous Sigma cameras I've used, when shot in the default standard mode. A range of alternative colour modes are on offer, too.

At higher ISOs, though, things start to go wrong. Image quality holds up pretty well to ISO 800, although colours start to smear and desaturate, and shadow detail deteriorates. But at ISO 1600 something very strange occurs to the camera's JPEGs. The processing changes completely, apparently working at the 4.9-million-pixel resolution of the sensor's lower layers, then upsampling to 19.6 million pixels. The result is a severe drop in detail, while areas of solid colour can look crudely painted on.

Despite this, the noise performance still isn't great, with green and purple blotching appearing in midtones and shadows. At even higher ISO settings, random spots of solid colour start to appear where the camera misinterprets noise as real image information, and its noise reduction systems saturate rather than desaturate it.

To get the best high ISO images, it's therefore imperative to shoot raw. This means processing the Sigma Photo Pro 6 – the only program that understands the dp2 Quattro's files. It's much better at suppressing noise than the camera's own processing, and can provide reasonable output as high as ISO 3200, although it's still some way behind cameras that use conventional sensors. Unfortunately, Photo Pro takes a long time to process raw files, during which you can't do anything else.

The f/2.8 aperture of the lens allows for shallow depth of field effects at close distances





High ISO JPEG images show extreme detail loss and colour smearing, while raw images show high levels of 'salt and pepper' luminance noise

## Our verdict

THE dp2 Quattro is one of the most difficult cameras to judge that I've used recently. At its best, it offers astounding image quality from the marriage of an exceptional lens and unconventional Foveon sensor. But at higher ISO settings, it gives noisy, sub-par images. It really is best to stick to ISO 800 and below, which effectively rules out handheld shooting in low light.

In terms of handling, the oddball shape works quite well when you get used to it, just not obviously better than more conventional designs. However, it does take up a larger, more strangely shaped space in a bag than cameras like the truly compact Ricoh GR or the retro-styled Fujifilm X100S.

I've been impressed by much of

what Sigma has done recently: its 'Art' lenses have been very special indeed. But I'm less sure about the dp2 Quattro. With its unconventional form factor and disappointing low-light performance, it seems destined to be yet again a niche seller for Sigma, bought only by those willing to trade off practicality for the undeniably excellent low ISO image quality it can deliver.

### For and against

- ✚ Exceptional low ISO image quality
- ✚ Extraordinarily sharp lens
- ✚ Good control layout
- ✚
- ✖ Poor quality at ISO 1600 and above
- ✖ Oddly designed handgrip
- ✖ Bulky, awkward body shape

FEATURES	7/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	7/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10



## Focal points

The Sigma dp2 Quattro's odd-shaped body is designed to offer enthusiast-friendly controls

### Foveon X3 Quattro sensor

This sensor uses three stacked layers of pixels that record different colours of light. The top layer is 19.6 million pixels and mainly sensitive to blue, while the two lower layers are 4.9 million pixels and record mainly green and red respectively.

### AF illuminator

Positioned on the lens barrel, this will end up behind any filter you may have mounted.

### Battery

Sigma's new BP-51 battery is good for up to 200 shots, according to Sigma. A spare is provided in the box.

### Manual focus ring

Manual focus is electronic, but very responsive and extremely precise, especially when used with a magnified view.

### D-pad

The top button selects AF or MF, the centre one magnifies the display for fine focusing, and the lower one moves the focus area.



### Hotshoe

This can accept either a flash unit or an optical viewfinder.

### QS button

The on-screen QS menu accesses a range of functions, including ISO and metering mode.





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*“I was taking a shot of the Golden Gate Bridge in San Francisco in the USA a few years ago when a single wave came from nowhere and over my head. It drenched my “weather-sealed” Canon EOS 7D – and I got a £250 repair bill”*

*“I dropped my Canon EOS 7D onto concrete, which ripped the Sigma lens off its mount, just as I was about to board a helicopter for a tour of New York – a 40th birthday present from the wife. I had to fight back the tears...”*

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## Kaili Kelda 85mm f/1.8

We all love a bargain, but can a portrait lens that costs just £136 really be worth having in your camera bag? **Damien Demolder** finds out

**T**he relationship between the upward progress of lens pricing and the size of the steps in quality we acquire as we spend is inversely proportional. The main bulk of metal and glass arranged neatly in a barrel doesn't need to cost very much at all, but the little refinements that do away with aberrations and add resolution are the elements that cost all the money. An extra ½ stop can increase a price by 200%, while a little less fringing can cost us twice that of a lens with glowing edges. On the whole, it is these little extras that make the difference between an excellent lens and one that is just serviceable.

The lens on test here comes from a Chinese company called Changchun Kaili Optonics Co, which produces infrared thermal imaging equipment, car-reversing video systems and lenses used in industry – as well as lenses for digital cameras. This 85mm f/1.8 lens is one of seven SLR lenses on the UK distributor's web page, including mirror lenses, fisheyes and a 420–800mm f/8.3–16 telephoto zoom lens for £105.99. We are not looking at serious pieces of kit to which we'd compare Zeiss optics, but sometimes lenses such as these, and the C-mount CCTV lenses that fit so easily to micro four thirds bodies, can produce striking effects.

**'Vignetting doesn't appear to be an issue with this lens'**

### Features

The Kaili Kelda 85mm f/1.8 lens is a manual-focus unit that is fitted, for now at least, for Canon EOS APS-C cameras, although no contacts are in place to transmit aperture value information. Metering comes via a stop-down approach by which we turn the aperture ring and physically close the iris before shooting. That the lens is constructed using six elements in six groups tells us that this is a relatively simple device, and completing the ominous trio of sixes is the number of blades used in the iris.

Available apertures run in a rather uneven collection of steps from f/1.8 to f/22, via f/2.5, f/3.5, f/4.5, f/6, f/10, and then a massive gap to the fully closed position. The steps suggest the lens was originally designed for something other than use on a DSLR.

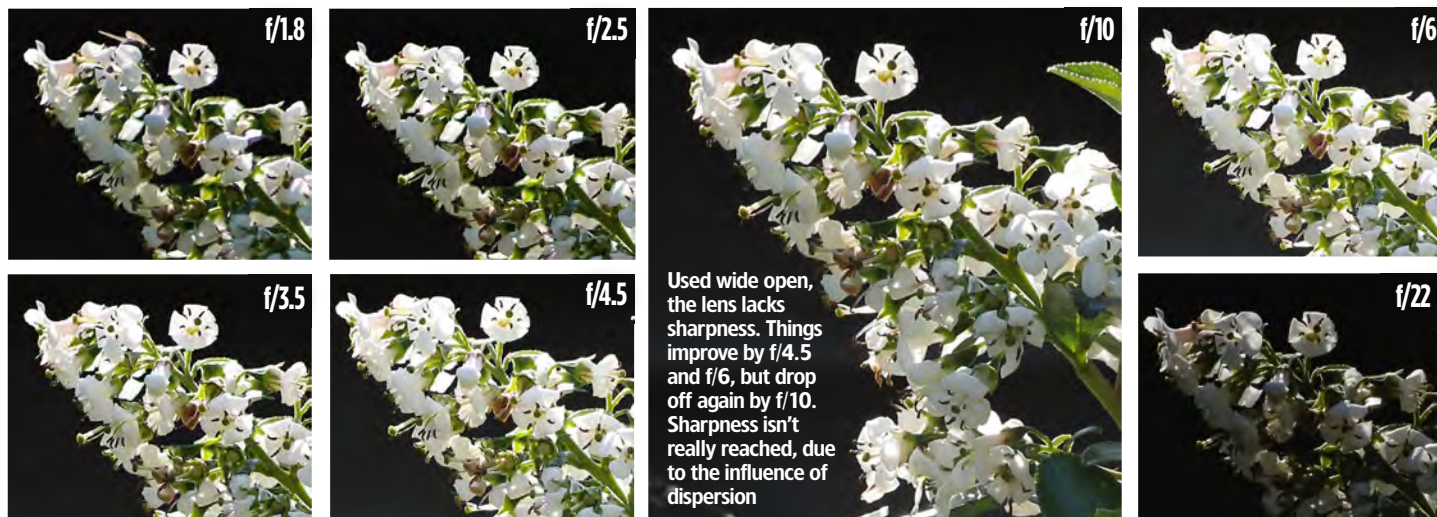
A pair of threads surround the forward end of the barrel – one on the outer to accommodate the supplied screw-on lens hood, and one on the inner to attach accessories. The size of the inner thread isn't mentioned anywhere, but I managed to squeeze a 58mm lens cap into it. The cap on the hood is marked 72mm.

Although the lens is marketed as being suitable only for APS-C cameras, the angle of view is listed as being 28.3° – which is what we'd expect from an 85mm on a full-frame camera.

### Build and handling

I think it is fair to say that this lens has been put together with little regard for the niceties of life. It is solidly built with real metal and thick glass, and weighs a somewhat front-heavy 300g for its 55 x 63mm dimensions. The focus ring is covered in a heavily ribbed rubber that makes an excellent grip, and the aperture ring is all metal and equipped with a finer-toothed texture. The lens is dense and feels quite industrial, the way lenses felt a few decades ago. In a Leica lens, we might associate this weight as a sign of quality, but in this Kelda the lack of balance makes the weight feel crude and brutal.

In use, the focusing is smooth when the lens is aimed downwards, but there's a dry, frictional







Coloured fringing



Close-up

This image shows the extent of the coloured fringing problem when working with high-contrast edges



Normal at f/1.8

Shot using an APS-C camera, this shows the effect of increased magnification – a lack of fine detail and greater influence from chromatic aberration

drag when held at any other angle. The aperture ring is a tad stiff, and requires some force to get it from one click stop to another and momentum to get across the range. I was disappointed with the close focusing distance of just 85mm, but note that Canon's equivalent lens has the identical property.

I had some trouble mounting this lens on the camera at first. I was a little surprised to find that the bulky metal mount is actually not EF-S, or APS-C only, as described, and that the lens fits equally awkwardly to full-frame EOS bodies.

Focusing is fine when the lens is used wide open, but once a smaller aperture is selected the view through optical viewfinders becomes progressively darker, until quite difficult at f/10.

### Image quality

The most striking characteristic of this lens is its chromatic aberration. At f/1.8, a vivid blue river snakes its way around any high-contrast edge. This fringe becomes less dominating as the aperture closes, but it never goes away and its shadow can be seen in blue channel conversions all the way to f/22. While green and red-channel black & white conversions are OK, the out-of-register landing position of shorter wavelengths has a damaging effect on sharpness, even in monochrome. Nothing can appear sharp and clear when we are seeing a double image. Things are worse in high-contrast conditions, but even in soft indirect window light the effects can be felt. Of course, when used in crop-factor mode on an APS-C camera, these brightly coloured edges are magnified and made worse, but they are still a factor in images shot on full-frame sensors.

Vignetting doesn't appear to be an issue with this lens, but I found the coatings applied were insufficient protection against internal reflections, and a light patch of flare is a feature in many images. This could be optimised for romantic effect, but its position and behaviour need to be examined to become predictable.

AP

## Our verdict

I HAVE a collection of lenses that I enjoy for the effects they produce. When harnessed, their faults and foibles can be used in a creative way. I don't mind a bit of vignetting to draw the eye to the middle of the frame, flare, or spherical swirling in the corners. I rarely have need of chromatic break-up, though. This Kaili Kelda lens is an expert in dividing colours and, as such, it drops off my list of fun lenses. I don't think this lens is being sold as a fun lens, though, but rather as a bargain for the combination of focal length and nice wide aperture. Unfortunately, it fails to deliver the magic, either as a creative excitement or as a serious piece of kit. It is too close to its industrial roots, where the requirements of its delivery may well have been less demanding in monitoring than they are when recording for detail, clarity and resolution. As such, it falls between two stools – and leaves quite a dent in the floor.



### Data file

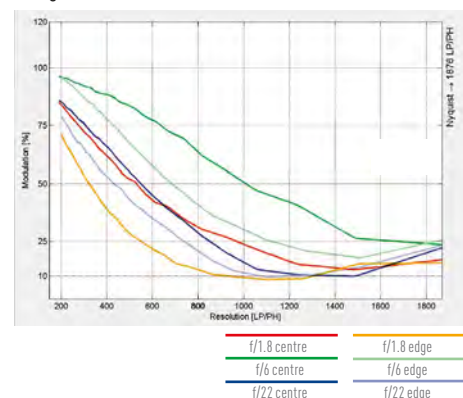
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Diaphragm blades 6  
Aperture f/1.8-22  
Minimum focus 85cm  
Length 55mm  
Diameter 63mm  
Weight 300g  
Mount Canon EF

Amateur  
Photographer  
Testbench  
★★

## Kaili Kelda 85mm f/1.8

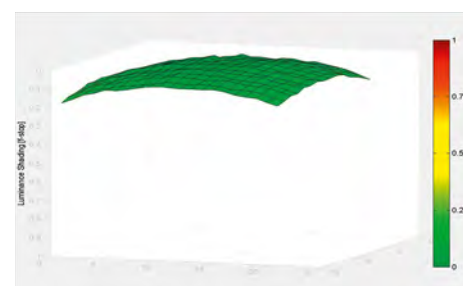
### Resolution

It is easy to see here the progress of resolution as the aperture starts from wide open, cleans up a little as the aperture closes, and then slumps again at f/22. If there were a click stop between f/4.5 and f/6, that would be where you'd get the better performance, but nowhere is it good.



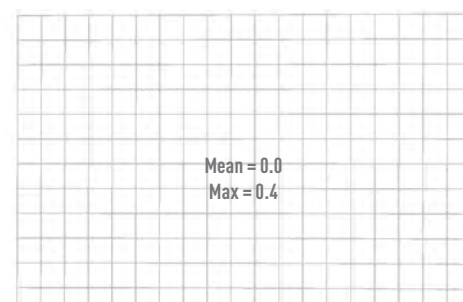
### Shading

The relatively flat profile of the shading charts suggests that vignetting is unlikely to be a serious problem when working with this lens. In my experience, corner darkening did not come forward as a problem, even with a full-frame camera, but patches of flare were responsible for areas of low contrast and undue lightness.



### Curvilinear distortion

Short telephoto lenses are usually very well-corrected for distortion, and the Kelda is no exception. There's only the barest amount of barrel distortion in our test chart shots, giving slight bowing of straight lines at the edges. But it will rarely if ever be visible in normal shooting.





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# Technical Support

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## Software on Linux

**Q** Tired of Windows, and not willing to pay over the odds for an Apple computer, I have just started using a Linux operating system on my computer. As I miss using my photo-editing software, do you have any suggestions about what I could use? Ideally, I would like to be using Lightroom or something like it.

**Paul Wallace**

**A** There are a couple of solutions. First, some people have managed to get Lightroom working on Linux using Wine, which is a program that allows some Windows software to be installed on Linux. However, getting it running can be difficult. Wine would also use a lot of your system's processing, as well as the processor-intensive Lightroom software itself, so it may run very slowly – if you get it running at all. For regular editing, it will probably be a complete non-starter, although I am not an expert on Linux and would be happy to stand corrected if any other readers can help.

Thankfully, there are other software options native to Linux. Darktable ([www.darktable.org](http://www.darktable.org)) is an open-source Lightroom clone that should allow you to get up and running very quickly, and it has most of the facilities you would expect from a raw editor. What's more, it's free.

Alternatively, you may wish to try Corel AfterShot Pro 2. We tested the original version of this software and found it to be full of features, although it is slow compared to Lightroom. However, the new version promises to be 30% faster than the original. It is available for Mac and PC, and for Linux. AfterShot Pro 2 costs £57.99 from [www.aftershotpro.com](http://www.aftershotpro.com).

**Richard Sibley**



## Time to upgrade?

**Q** I have a Canon EOS 5D DSLR with EF 24-70mm f/2.8 and EF 70-300mm f/4.5-5.6 DO IS USM lenses. I'm very happy with the picture quality, but have never liked the bulk of the system or its handling with lack of manual controls (I originally had a Minolta X-700 Film SLR). I am interested in street photography, but find that I leave my DSLR at home now unless I'm doing landscapes.

Is now the time to upgrade? I was interested in the Sony Alpha 7, but have doubts about the way it handles. This brings me to the Fujifilm X-T1. I never thought I would consider less than full-frame,



Fujifilm's X-T1 has a 16.3-million-pixel APS-C, X-Trans CMOS sensor

but the compact X-T1 with manual controls sounds just what I am looking for. Would I be correct in saying that the picture quality from the X-T1 should surpass that from my EOS 5D, given the advances in sensor technology, even though it is less than full-frame? **Damian Persich**

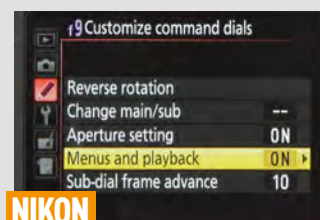
**A** As someone who's used both cameras a lot, I'd say that the Fujifilm X-T1 comes very close to matching the image quality of the original Canon EOS 5D. In fact, you might be surprised how good it is at high ISO, despite the smaller sensor, as the X-T1 gives perfectly usable results at ISO 6400, while the EOS 5D topped-out at ISO 3200.

One point worth bearing in mind, though, is that Fujifilm uses its own unique X-Trans CMOS sensor, which produces image files that look quite different to those from conventional Bayer sensors when examined closely at the pixel level. If this might worry you, it's probably worth seeking out full-resolution image samples online and looking at them closely before you jump in and buy.

Another point worth considering is that you can't get a direct equivalent to your Canon

## Hidden tricks

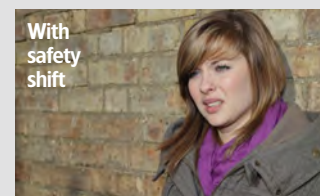
Get more out of your camera



**NIKON**

## Use Command dials to navigate

If you use your back dial to navigate around the menu system, there is a quicker way. Go to custom setting menu, F controls, customise command dials, menus and playback. If menus and playback is turned on, you can navigate around the menu using the front and back command dials.



With safety shift

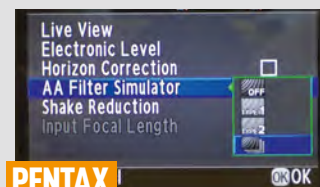


Without safety shift

**CANON**

## Safety shift

In DSLRs above the Canon EOS 60D, the safety shift overrides the user when shooting in AV or TV mode and a shutter speed or aperture is chosen that will cause the exposure to be out of range. It will adjust the setting to enable correct exposure while the light is wrong, and revert to the chosen setting when the light levels enable it.



**PENTAX**

## AA simulator-bracketing

The Pentax K-3 has a host of new technologies, including the anti-aliasing simulator, winner of AP's Innovation of the Year 2014. However, not many are aware of the ease of its control – so much so that in the menu setting for the AA Filter Simulator (camera menu 3, option 4) the camera permits one-touch bracketing of this feature.



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24-70mm f/2.8 lens, but the Fujinon XF 18-55mm f/2.8-4 is a cut above the typical kit lens supplied with most cameras. Add in the XF 55-200mm f/3.5-4.8 telephoto and you would have some pretty capable kit that is much more portable than your current gear. **Andy Westlake**

## Ghostly presence

**Q** I took the picture (above right) of a container ship passing the setting sun with my Fujifilm X-Pro1 and Fujinon XF 55-200mm f/3.5-4.8 lens at 200mm from a ferry. The original image was taken in raw, then processed in Silkipix and the resulting JPEG then reprocessed in Nikon Capture NX2 to produce the image here.

There have been no alterations



© JOHN ROBINSON

other than tweaks to levels/curves and brightness/contrast. When magnified, the outline of that part of the ship in front of the sun has a ghostly red banding.

I wasn't using a filter over the lens, and obviously exposed for the highlights, so is this effect caused by shooting directly into the sun and it reflecting within the camera to produce a double image?

**John Robinson**

**A** It's difficult to know for sure what's going on here, but I'd be much more inclined to think it's a combination of extreme overexposure of the sun, and image processing. I don't think it's likely to be internal reflections within the camera.

To help pin this down, if you still have the original raw file, perhaps you could convert it in-camera at default settings and see if the effect remains. You can do this by copying the file back to an SD card, and pressing the Q button when viewing it in playback mode. This would rule out any effect of your post-processing, as tweaks to levels and contrast can sometimes give this kind of strange effect with clipped highlights.

**Andy Westlake**



## BLAST FROM THE PAST

## Minolta Dynax 7000i

**Ivor Matanle** describes one Minolta's best autofocus film SLRs

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THE DYNAX 7000i (sold in the USA as the Maxxum i) was the first 35mm SLR in the Minolta Dynax i range. It had program AE, shutter priority AE, aperture priority AE and metered manual exposure modes, plus TTL autofocus. Its fast AF system, 1/4000sec shutter speed and 3fps film advance attracted rave reviews. The 7000i used the Minolta AF/Sony A lens system, so is lens compatible with Sony DSLRs.

The innovative Minolta expansion-card system provided a way to add features to the camera, such as multi-spot metering, or the sports action mode, which was good for less photographically skilled users.

**What's good** The Dynax 7000i is reliable and solid. It is superb for sports and fast action, with brilliant image quality from the Minolta A-mount lenses, and readily available second-hand.

**What's bad** Many repairers prefer not to work on Dynax cameras and repairs can be expensive.



## MY LIFE IN CAMERAS

Underwater photographer Alex Mustard reveals the cameras that have shaped his photographic life



Top underwater photographer Dr Alex Mustard, 39, has been a full-time professional photographer for ten years. He has

won numerous awards and published two books, *The Art of Diving* and *Reefs Revealed*. He also invented Magic Filters, which are specifically designed for available light underwater photography. Visit [www.amustard.com](http://www.amustard.com).

**1988 Nikonos V** This camera was a combined birthday and Christmas present from my father. However, I had to wait two more years to complete the system with an underwater strobe and the legendary Nikonos 15mm wideangle lens. The Nikonos V is a viewfinder camera, making it small and simple, but it leaves an element of guesswork in framing and focus.



**1994 Nikonos RS** The Nikonos RS is one of the greatest cameras ever made and also one of the biggest flops. The idea was superb, as was the finish, build quality and water-contact options. It was a huge step forward from the guess-finder Nikonos V, being an SLR, and had the largest, brightest actionfinder I have ever experienced on a camera. Unfortunately, when underwater, it sank like a stone. However, I am so glad I owned, dived and shot with one.



**2002 Nikon D100**

I shot the Nikon D100 for only a couple of years, but it contributed many images to my first two books. At the time, I was one of the first people to have a housing for a digital SLR. I wanted to experiment with the new capabilities of digital cameras, adjusting white balance, changing ISO and being really free to try new things. I used the D100 (and all the other cameras here) in Subal housings.



**2008 Nikon D700** Full-frame digital cameras were exciting, not because the sensor was the same size as a 35mm transparency, but because big photosites meant high ISO performance like I'd never had before. The Nikon D700, and the D3 that I shot during 2007, had such a big impact on what was possible in low light that I changed the bias of my diving, taking on many assignments in cold, dark places.

**2012 Nikon D4**

The Nikon D4 is my current main camera. Underwater, its strengths are the colour and dynamic range of its files right across the ISO range, particularly their adjustability in post-production. The autofocus performance is mighty, too, particularly for erratically moving fish, or super macro shooting.







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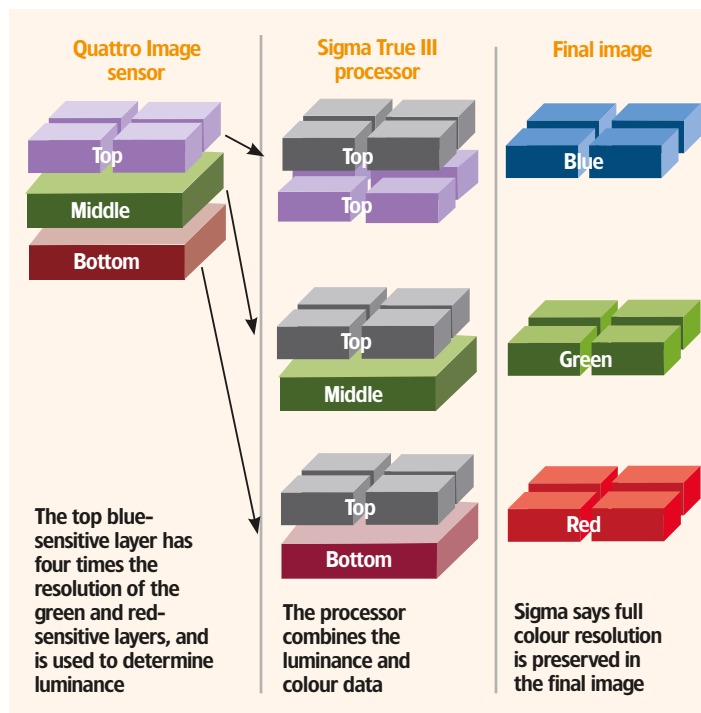
## Professor Newman on...

# Sigma's Quattro sensor

Bob Newman looks at the pros and cons of Sigma's Foveon sensor, particularly the new sensor in the dp2 Quattro

The standout feature of Sigma's cameras from the start has been the company's use of the unique three-layer Foveon sensor, first as Foveon's major customer and more recently as the owners of the sensor company. Whereas almost every other colour camera uses a Bayer colour matrix, with red, blue and two green pixels arranged in groups of four across the face of the sensor, the Foveon design stacks blue, green and red pixels with three colour pixels occupying the same space on the surface of the sensor. This works because light photons with different energies penetrate to different depths in the body of the silicon, which forms the sensor. Blue light penetrates the least, while red penetrates furthest. Thus, with three stacked pixels, the uppermost receives predominantly blue light, the middle mostly green, and the lower red, without further colour filtering. This elegant design produces the only sensor currently available that can sense all three colour primaries at each location.

However, there is rarely such a thing as a free lunch, and the design does suffer from some drawbacks. First, it is very hard to design the electronics of the sensor in such a way that all the accumulated photocharge is read from the pixels, particularly the lower ones. This has led to the Foveon sensors tending to have poor low-light capabilities. Second, the filtering is not as precise as the dye filters used in a conventional sensor, which leads to some very complex colour decoding software and also what are called 'metamerism' problems, whereby some colours which should look similar can turn out to be wildly different. At the same time, since the human eye's colour resolution is not as high as its luminance resolution, capturing all three



## 'Sigma has undertaken a thorough design review of its sensor to address some of the perceived problems'

colour channels at every location might be seen as producing more information than is actually useful.

In the new sensor for the dp2 Quattro, Sigma has undertaken a thorough design review of its sensor to address some of the perceived problems. The first change is that the three layers of pixels no longer have the same resolution. The lower two layers (the green and red layers) have one quarter of the resolution of the top (blue) layer, with each pixel in the lower layers covering the same space as four in the upper

layer. In this design the luminance information is captured by the top layer, while chrominance is captured at a lesser resolution by the lower layers, thus addressing the 'excess information' issue. Making the lower pixels larger also makes it easier to design for a complete charge collection from them, and maybe thereby increase the low-light performance of this sensor.

Possible downsides to the new design arise from the fact that the top (blue) pixel layer has the wrong spectral response to act as a luminance layer, thus reconstruction of a 'correct' luminance channel will require the use of information from the lower resolution layers below. This means that the raw decoding from this sensor will involve the same kind of spatial interpolation as the normal Bayer sensor, which the Foveon design has, until now, been free of.

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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Camera Jungle.....75	Grays of Westminster..... 34-35, 86	Park Cameras Ltd..... Cover: iii, 77-79
Cameraworld..... 80-81	John Lewis.....56	Premier Ink & Photographic ..... 82-83
Campkins Camera Centre Ltd.....86	LCE Group .....42	Prostate Cancer UK .....64
Camtech.....71	Manfrotto ..... Cover iv	Sigma Imaging.....18
Cash4cameras .....86	Milburn Arms (The) .....86	SRS Ltd.....70
Clifton Cameras.....9	Mitsubishi.....45	WhiteWall (Avenso).....68
Digital Depot .....31	Nicholas Camera Company.....76	Wex Photographic..... 21, 72-74
Ffordes Photographic Ltd..... 84-85	Nikon UK Ltd..... Cover: ii	

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FLUJI 55-200mm 1/3.5 X FLUJINON LENS ("UNUSED")	MINT BOXED £445.00
FLUJI X10 COMPLETE WITH CASE AND LENS HOOD.	MINT BOXED £225.00
NIKON D5000 BODY COMPLETE WITH ALL ACCESS.	MINT BOXED £149.00
NIKON D5000 BODY COMPLETE WITH ALL ACCESS.	MINT BOXED £239.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.	MINT BOXED £189.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.	EXC++ £159.00
NIKON D70 BODY WITH ALL ACCESSORIES.	MINT BOXED £115.00
NIKON J1 COMPLETE WITH 10-30 LENS & CHARGER.	MINT £59.00
NIKON 10mm 2.8 NIKKOR 1 MOUNT WHITE LENS.	MINT £59.00
NIKON MB-100 BATTERY GRIP FOR D3000/300/700.	EXC++ BOXED £59.00
NIKON MB-1200 BATT GRIP FOR NIKON D80/D90.	EXC++ £50.00
NIKON MB-1200 BATT GRIP FOR NIKON D80/D90.	EXC++ £50.00
NIKON SB-500 SPEEDLIGHT COMPLETE.	MINT BOXED £259.00
NIKON SB-500 SPEEDLIGHT.	MINT £169.00
NIKON SB-500 SPEEDLIGHT CASED.	MINT £169.00
NIKON SB-500 SPEEDLIGHT COMPLETE.	EXC++ BOXED £175.00
NIKON SB-500 SPEEDLIGHT + EXT BATT PACK + DIFF.	MINT BOXED £245.00
NIKON R1 CLOSE UP SPEEDLIGHT REMOTE KIT.	MINT BOXED £299.00
NIKON MH-19 MULTI-CHARGER FOR NIKON D700 etc.	MINT BOXED £125.00
SIGMA 140 DG MACRO FLASH TTL FOR NIKON.	MINT BOXED £199.00
SIGMA 55-200mm 1/3.5 X FLUJINON 4/3rds.	MINT BOXED £239.00
NIKON SE-200 ST ELECTRONIC FLASH RFL NIKON FIT.	MINT BOXED £239.00
NIKON SE-200 ST REMOTE CORD.	EXC++ £125.00
OLYMPUS E-PL1 WITH 14-42 AND 40-150 LENSES.	EXC++ £125.00
OLYMPUS E-P1 12mm + 14-42 LENS AND LEATHER CASE.	MINT BOXED £169.00
OLYMPUS E3 BODY COMPLETE WITH ALL ACCESS.	MINT BOXED £239.00
SIGMA 10-20mm 1/4.5 X OLYMPUS 4/3rds.	MINT BOXED £245.00
SIGMA 55-200mm 1/3.5 X OLYMPUS 4/3rds.	MINT BOXED £245.00
SIGMA 105mm 1/2.8 X OLYMPUS 4/3rds.	MINT BOXED £245.00
OLYMPUS 50mm 1/2.8 X MICRO ZUIKO DIGITAL 4/3rds.	MINT BOXED £365.00
OLYMPUS 12-60mm 1/2.8 X MICRO ZUIKO DIGITAL 4/3rds.	MINT BOXED £445.00
OLYMPUS 15-45mm 1/3.5 X ZUIKO DIGITAL 4/3rds LENS.	MINT BOXED £399.00
OLYMPUS 15-45mm 1/3.5 X ZUIKO DIGITAL 4/3rds.	MINT BOXED £399.00
OLYMPUS 40-150mm 1/3.5 X ZUIKO DIGITAL 4/3rds.	MINT BOXED £399.00
OLYMPUS 70-300mm 1/4.5 X ZUIKO DIGITAL 4/3rds.	MINT BOXED £225.00
OLYMPUS E2-20 TELECONVERTER FOR 4/3rds.	MINT BOXED £245.00
OLYMPUS EX-25 EXTENSION TUBE 25mm.	MINT BOXED £395.00
OLYMPUS HD-4 BATTERY GRIP FOR E3 BODY.	MINT BOXED £239.00
OLYMPUS HD-4 BATTERY GRIP FOR E20 BODY.	EXC++ BOXED £239.00
OLYMPUS FL-14 FLASH UNIT.	MINT BOXED £89.00
OLYMPUS FL-50 FOR OLYMPUS DIGITAL.	MINT BOXED £99.00
PANASONIC GF1 BODY COMP WITH ACCESSORIES.	MINT BOXED £239.00
PANASONIC GF2 BODY COMP WITH ALL ACCESS.	MINT BOXED £145.00
PANASONIC 14mm 2.5 LUMIX G PANCAKE MICRO 4/3rds.	MINT BOXED £175.00
PANASONIC 45-200mm 1/4.5 X LUMIX G VARIO MICRO 4/3rds.	MINT BOXED £179.00
PANASONIC DMV-150 LIVE VIEWFINDER FOR GF1.	MINT BOXED £59.00
SONY ALPHA 28 - 75mm 1/2.8 SAM LENS.	MINT BOXED £249.00
SIGMA 18 - 200mm 1/3.5 X 6.3 X D SLD GLASS FOR SONY.	MINT BOXED £125.00
SONY ALPHA HV-F56AM FLASH GUN.	MINT BOXED £129.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY.	EXC++ £115.00
CANON EOS 10 BODY.	EXC++ £145.00
CANON EOS 3 BODY.	MINT-£125.00
CANON EOS 3 BODY.	EXC++ £399.00
CANON 16-35mm 2.8 USM "L" MKII AS NEW + CASE.	MINT BOXED £895.00
CANON 17-40mm 1/4 USM "L" WITH FILTER.	MINT BOXED £495.00
CANON 17-40mm 1/4 USM "L" COMPLETE WITH HOOD.	MINT BOXED £495.00
CANON 20-35mm 2.8 USM "L".	MINT-£499.00
CANON 70-200mm 2.8 USM "L" IS IMAGE STAB MK1.	MINT BOXED £1,075.00
CANON 70-200mm 4 USM "L".	MINT BOXED £545.00
CANON 70-200mm 4 USM "L".	MINT BOXED £545.00
CANON 70-300mm 1/4.5 X USM IMAGE STAB DO LENS.	MINT BOXED £95.00
CANON 100-400mm 1/4.5 X USM "L" IMAGE STAB.	MINT BOXED £895.00
CANON 135mm 2 USM "L" WITH 82mm FILTER.	MINT BOXED £645.00
CANON 200mm 2 USM "L" MK II WITH HOOD.	MINT £475.00
CANON 300mm 2 USM "L" MK II IMAGE STAB.	MINT BOXED AS NEW £4,225.00
CANON 400mm 5.6 USM "L" WITH HOOD AND CASE.	MINT BOXED £399.00
CANON 20mm 2.8 USM COMPLETE WITH HOOD.	MINT £319.00
CANON 24mm 2.8 USM IMAGE STABILISER + HOOD.	MINT BOXED £375.00
CANON 40mm 2.8 STM LENS.	MINT BOXED £129.00
CANON 50mm 1.8 MARK 1 (VERY RARE NOW).	MINT £175.00
CANON 50mm 1.4 USM WITH RUBBER HOOD.	MINT BOXED £199.00
CANON 50mm 1.4 USM WITH LENS HOOD.	MINT BOXED £199.00
CANON 50mm 1.8 USM MACRO LATEST.	MINT BOXED £279.00
CANON 85mm 1.8 USM LENS COMPLETE WITH HOOD.	MINT BOXED £245.00
CANON 100mm 2.8 MACRO.	EXC++ £199.00
CANON 15-85mm 1/3.5 X 5.6 EF-S USM IS + CAN HOOD.	MINT BOXED £475.00
CANON 17-55mm 2.8 USM IMAGE STABILISER.	MINT BOXED £499.00
CANON 17-85mm 1/4.5 X USM IMAGE STABILISER.	MINT BOXED £599.00
CANON 18-55mm 1/3.5 X 5.6 MK I.	MINT £59.00
CANON 18-55mm 1/3.5 X 5.6 MK II IMAGE STABILISER.	MINT £99.00
CANON 18-200mm 1/3.5 X 5.6 EF-S IMAGE STABILISER.	MINT+HOOD £325.00
CANON 28-80mm 1/3.5 X 5.6 USM MK V.	MINT £49.00
CANON 28-90mm 1/4.5 X USM.	MINT £59.00
CANON 35-80mm 1/4.5 X USM EF MKIII.	MINT £59.00
CANON 55-250mm 1/4.5 X STM IMAGE STABILISER.	MINT BOXED £159.00
CANON 70-300mm 1/4.5 X USM IMAGE STABILISER.	MINT BOXED £299.00
CANON 70-300mm 1/4.5 X USM IMAGE STAB DO LENS.	MINT BOXED £565.00
CANON 75-300mm 1/4.5 X 5.6 + HOOD.	MINT £59.00
KEICO DC CANON FIT TUBE SET 12,20,36mm.	MINT £179.00
CANON EF 1.4X EXTENDER MK I.	MINT £179.00
CANON EF 2.0X EXTENDER MK I.	MINT BOXED £199.00

CANON EF 2.0X EXTENDER MK II.	MINT BOXED £225.00
KEICO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER.	MINT BOXED £165.00
TELEPLUS MC77 ELEMENT 2X TELECONVERTER.	MINT-£99.00
QUANTERAY 2X TELECONVERTER FOR CANON A/F.	MINT-£99.00
CANON 540 EZ FLASH + INST.	MINT BOXED £99.00
CANON 540 EZ FLASH + INST.	MINT-£99.00
CANON 420 EZ FLASH.	MINT BOXED £99.00
CANON RS-8003 REMOTE SWITCH.	MINT BOXED £29.00
CANON ST-52 SPEEDLITE TRANSMITTER.	MINT BOXED £125.00
CANON ANGLE FINDER B.	MINT £75.00
CANON L35 TRANSMITTER AND RECEIVER.	MINT £115.00
CANON PB-22 BOOSTER FOR CANON EOS1/1N/3 etc.	MINT-£75.00
SIGMA 4.5mm 2.8 EX DG HSM CIRCULAR FISHEYE.	MINT BOXED £475.00
SIGMA 10mm 2.8 EX DG FISHEYE HSM.	MINT BOXED £345.00
SIGMA 14mm 2.8 ASPHERICAL CANON FIT.	MINT BOXED £345.00
SIGMA 105mm 2.8 EX DG MACRO SUPERSHARP LENS.	MINT BOXED £265.00
SIGMA 400mm 5.6 APO MACRO.	MINT-£99.00
SIGMA 70-300mm 1/4.5 X APO MACRO + HOOD.	MINT BOXED £39.00
SIGMA 70-300mm 1/4.5 X APO MACRO DG + HOOD.	MINT BOXED £95.00
SIGMA 150-500mm 1/5.6 X DG HSM OPTICAL STABIL.	MINT BOXED £299.00
SIGMA 170-500mm 1/5.6 X APO COMP WITH HOOD.	MINT BOXED £299.00
TAMRON 90mm 2.8 SP D MACRO LENS.	MINT BOXED £225.00
TAMRON 10-24mm 1/3.5 X 4.5 D II LD ASP SP ASPHERIC.	MINT BOXED £265.00
TAMRON 28-300mm 1/3.5 X 5.6 X LD II ASP VIB CONTROL.	MINT BOXED £375.00
TAMRON 55-200mm 1/4.5 X LD MACRO DI II.	MINT BOXED £55.00
TOKINA 10-17mm 1/3.5 X 4.5 AT-X DX LENS (LATEST).	MINT £345.00
CANON AUTO BELLOWS FD.	MINT £69.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH STRAP & MANUAL.	MINT-£465.00
CONTAX G1 BODY WITH STRAP.	MINT-£175.00
CONTAX TIT TITANUM COMPACT + LEATHER CASE.	MINT BOXED £345.00
CONTAX 21mm 2.8 BIOGON T* WITH FILTER & FINDER.	MINT BOXED £599.00
CONTAX 45mm 2.8 PLANAR + CONTAX HOOD/FILTER/CAP.	MINT BOXED £325.00
CONTAX 50mm 2.8 SONNAR "G" + HOOD.	MINT BOXED £199.00
CONTAX TLA 140 FLASH FOR G1/G2.	MINT BOXED £59.00
CONTAX TLA 200 FLASH FOR G1/G2.	MINT BOXED £99.00
CONTAX G01 DATABASE FOR CONTAX T3.	MINT BOXED £99.00
CONTAX SA-2 FLASH ADAPTOR.	MINT £55.00
CONTAX AX AUTOFOCUS BODY (RARE NOW).	MINT-£395.00
CONTAX FIT YASHICA 28mm 2.8 SUPERSOFT CONDITION.	MINT £59.00
CONTAX 45mm 2.8 TESSAR T* PANCAKE LENS + HOOD.	MINT £225.00
CONTAX 50mm 1.7 PLANAR AE.	MINT £125.00
CONTAX 85mm 1.4 PLANAR MM.	MINT £425.00
CONTAX 135mm 2.8 SONNAR T* MM.	EXC++ BOXED £195.00
CONTAX TLA 280 FLASH.	MINT-£95.00

## Leica 'M', 'R' & Screw & Binoculars

LEICA M8 DIGITAL CHROME BODY COMPLETE.	MINT BOXED £1,295.00
LEICA M7 FLAG BODY RARE LIMITED EDITION UK FLAG.	MINT BOXED £1,495.00
LEICA M8 TTL CHROME BODY WITH MANUAL & STRAP.	MINT-£995.00
LEICA M4-P WITH ANNIVERSARY 1919-1993.	MINT-£995.00
LEICA M4-P BLACK BODY.	EXC++ £545.00
LEICA M2 BODY COMPLETE WITH INST BODY.	MINT BOXED £995.00
LEICA M4a BODY SER NO 1265992 CIRCA 1970.	MINT £425.00
LEICA M4a BODY SER NO 14111XCHROM 1975-76.	EXC++ £399.00
LEICA II BODY REALLY NICE CLEAN BODY WITH CASE.	MINT-£295.00
LEICA CL BODY COMP WITH 40mm 2.8 SUMMICRON.	MINT £75.00
LEICA CL BODY.	MINT £495.00
MINOLTA CLE WITH 40mm 2.8 ROKKOR.	EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE.	EXC++ £365.00
VOIGTLANDER 50mm 1.1 NIKON LEICA M MOUNT.	MINT BOXED £575.00
LEICA 35mm 1/3.5 SUMMARIT M MOUNT WITH LEICA FILTER.	MINT-£395.00
LEICA 50mm 1/2.8 SUMMICRON CHROME SER NO 3520118.	MINT BOXED £995.00
LEICA 50mm 1/2.8 SUMMICRON BLACK SER NO 3275446.	MINT BOXED £775.00
LEICA 50mm 1/2.8 SUMMICRON BLACK No3285441 + HOOD.	EXC++ £875.00
LEICA 50mm 1/2.8 SUMMICRON COLLAPSIBLE.	MINT-£399.00
LEICA 50mm 1/2.8 SUMMICRON CHROME M FIT.	EXC++ £595.00
VOIGTLANDER 50mm 1.1 NIKON LEICA M MOUNT.	MINT BOXED £575.00
LEICA 35mm 1/3.5 SUMMARIT M MOUNT WITH LEICA FILTER.	MINT-£395.00
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LEICA 50mm 1/2.8 SUMMICRON BLACK No3285441 + HOOD.	EXC++ £875.00
LEICA 50mm 1/2.8 SUMMICRON COLLAPSIBLE.	MINT-£399.00
LEICA 50mm 1/2.8 SUMMICRON CHROME M FIT.	EXC++ £595.00
VOIGTLANDER 50mm 1.1 NIKON LEICA M MOUNT.	MINT BOXED £575.00





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5.0 fps  
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**D3300 Body** £394.99  
**+ 18-55mm VR II** £414



**Nikon**  
D5200  
24.1 megapixels  
5.0 fps  
1080p movie mode

**D5200** From **£429**

**D5200 Body** £429  
**D5200 + 18-55mm f3.5-5.6 G AF-S VR II** £485



**Nikon**  
D5300  
24.2 megapixels  
5.0 fps  
1080p movie mode

**D5300** From **£549**

**D5300 Body** £549  
**D5300 + 18-55mm VR II** £599  
**D5300 + 18-140mm VR** £879

**Nikon 1 AW1 + 11-27.5mm Silver, White or Black V2 + 10-30mm Lens**

£599  
£649

**D3200 Body** £279  
**D3200 + 18-55mm f3.5-5.6 VR II** £340

★★★★★ **CUSTOMER PRODUCT REVIEWS** ★★★★★  
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**Nikon**  
D7100  
24.1 megapixels  
6.0 fps  
1080p movie mode

**D7100** From **£809**

**D7100 Body** £809  
**D7100 + 18-105mm VR** £979



**Nikon**  
D610  
24.3 megapixels  
6.0 fps  
1080p movie mode  
Full Frame CMOS Sensor

**D610** From **£1399**

**D610 Body** £1399  
**D610 + 24-85mm** £1849



**Nikon**  
D810  
36.3 megapixels  
5.0 fps  
Full Frame CMOS Sensor

**NEW! D810 Body** £2699

**D810 body** £2699



**Nikon**  
D4s  
16.2 megapixels  
11.0 fps  
Full Frame CMOS Sensor

**D4s Body** £5199

**D4s Body** £5199

CUSTOMER REVIEW: D7100 Body  
★★★★★ D7100 good lightweight camera  
Sammydo – Ulster

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit [www.nikon.co.uk/register](http://www.nikon.co.uk/register)

**SONY**

A7s Black



12.2 megapixels  
5.0 fps  
4K Video

**NEW! A7s Body**  
£2099

**NEW! A7s Body** £2099  
**A7R Body** £1599  
**A7 Body** £1159  
**A7 + 28-70mm** £1299  
**RECOMMENDED LENSES:**  
**Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T\*** £849  
**Sony FE 35mm F2.8 ZA Carl Zeiss Sonnar T\*** £699

A6000  
Black or Silver



16.1 megapixels  
10.0 fps

**NEW! A6000**  
Body £549

**NEW! A6000 Body** £549  
**NEW! A6000 + 16-50mm PZ** £649  
**A5000 + 16-50mm PZ Black or White** £339

A77 II



24.3 megapixels  
12.0 fps  
1080p movie mode

**NEW! A77 II**  
Body £999

**NEW! A77 II + 16-50mm** £1549  
**A99 Body** £1799  
**A58 + 18-55mm** £339  
**A58 + 18-55mm + 55-200mm** £509  
**RECOMMENDED LENSES:**  
**Sony 50mm f1.4** £299  
**Sony 16-50mm f2.8 DT SSM** £479

**Panasonic**

GH4

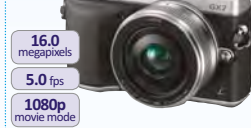


16.05 megapixels  
12.0 fps  
4K Video

**NEW! GH4**  
from **£1299**

**GH4 Body** £1299  
**+ 14-140mm f3.5-5.6** £1749  
**GH3 body** £749  
**GH3 + 12-35mm f2.8** £1449  
**RECOMMENDED LENSES:**  
**12-35mm f2.8 Vario Power OIS** £829  
**NEW! 14-140mm f3.5-5.6 OIS** £495

GX7  
Black or Silver



16.0 megapixels  
5.0 fps  
1080p movie mode

**GX7**  
Body £529

**GX7 Body** £529  
**GX7 + 14-42mm** £599  
**GX7 + 20mm lens** £699  
**GM1 + 12-32mm lens** £549  
Available in Black, Tan & Silver

**OLYMPUS**

OM-D E-M10  
Black & Silver



16.1 megapixels  
8.0 fps  
1080p movie mode

**NEW! OM-D E-M10** From **£499**

**OM-D E-M10 Body** £499  
**OM-D E-M10 + 14-42mm Electronic Zoom** £659

**OM-D E-M1 Body** £1199  
**OM-D E-M1 + 12-50mm** £1479  
**OM-D E-M1 + 12-40mm** £1899  
**OM-D E-M5 Body** £589  
**OM-D E-M5 + 12-50mm** £759

E-P5 Silver, Black or White



16.1 megapixels  
9.0 fps

**E-P5 Body**  
£699

**E-P5 + 14-42mm** £799  
**E-P5 + 17mm + VF-4 Electronic Viewfinder** £1149  
**E-PL5 + 14-42mm** £319

**RECOMMENDED LENSES:**  
**Olympus 12mm f2.0 ED** £899  
**Olympus 17mm f1.8** £369

**PENTAX**

K-3



24.0 megapixels  
8.3 fps  
1080p movie mode

**K-3**  
From **£888**

**K-3 Body** £888  
**K-3 + 18-135mm** £1139  
**K-3 Silver Limited edition with Battery grip** £1099  
**K-5 II + 18-55mm WR** £649  
**K-5 II + 18-135mm WR** £899  
**K-5 IIs Body** £698  
**K-50** £379  
**K-500** From £329

**FUJIFILM**

X-E2



16.3 megapixels  
7.0 fps

**X-E2**  
From **£569**

**X-E2 Body** £569  
**X-E2 + 18-55mm** £919

**RECOMMENDED X-MOUNT LENSES:**  
**Fujinon 35mm f1.4 R** £409  
**Fujinon 60mm f2.4 R** £435  
**Fujinon 18-55mm f2.8-4.0 OIS** £499  
**Fuji Cashback\* ends 30.09.14**

X-T1



16.3 megapixels  
8.0 fps  
1080p movie mode

**NEW! X-T1**  
From **£999**

**NEW! X-T1 Body** £999  
**NEW! X-T1 + 18-55mm** £1349  
**X-Pro1 Body £649 Inc £100 Cash back\*** Price you pay today £749  
**X-E1 Body** £299  
**X-E1 + 18-55mm** £599  
**X-A1 + 16-50mm Red, Blue or Black** £359

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### Canon

#### Capture the moment at 7 frames per second

The new EOS 70D with Wi-Fi capability incorporates the new Dual Pixel CMOS AF technology enabling fast and smooth AF tracking whilst shooting movies or stills in Live View mode.

<b>EOS 70D</b>	
20.2 megapixels	
7.0 fps	
1080p movie mode	

<b>70D</b>	<b>£849</b>
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<b>Canon EOS 100D</b>	<b>Canon 700D</b>
18.0 megapixels	18.0 megapixels
4.0 fps	5.0 fps
1080p movie mode	1080p movie mode

<b>100D</b>	<b>From £375</b>	<b>700D</b>	<b>From £479</b>
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<b>100D Body</b>	<b>£375</b>	<b>700D Body</b>	<b>£479</b>
<b>100D + 18-55mm f3.5-5.6</b>	<b>£479</b>	<b>700D + 18-55mm IS STM</b>	<b>£579</b>
<b>100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM</b>	<b>£619</b>	<b>700D + 18-135mm IS STM + 40mm STM</b>	<b>£869</b>

### Canon EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

<b>1Dx Body</b>	<b>£4845</b>
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**CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body**  
★★★★★ '...honestly say that I have never been so excited about my equipment'  
Snapperfish - Oxford

**CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body**  
★★★★★ '...bought this as an upgrade to the 5D Mk 2 and have never looked back.'  
Dave - Cornwall

**CUSTOMER REVIEW: EOS 1Dx Digital SLR Camera Body**  
★★★★★ '...The full frame sensor is superb'  
Sandan Cath - Luton

### Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

<b>7D Body</b>	<b>£899</b>
<b>7D + 18-135mm f3.5-5.6 IS</b>	<b>£1149</b>
<b>7D + 15-85mm f3.5-5.6 IS USM</b>	<b>£1399</b>

### Canon EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

<b>6D Body</b>	<b>From £1379</b>
<b>6D + 24-105mm f4.0 L IS USM</b>	<b>£1899</b>

### Canon 5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

<b>5D Mk III Body</b>	<b>£2299</b>
<b>5D Mk III + 24-105mm f4.0L IS USM</b>	<b>£2899</b>
<b>5D Mk III + 24-70mm f2.8 II</b>	<b>£4049</b>

★★★★★ **CUSTOMER PRODUCT REVIEWS** ★★★★★

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### Tripods

**GTZ** GT3542 LS  
• 146.5cm Max Height  
• 9.4cm Min Height

**6X Systematic Series:**  
GT3542 LS .....£599  
GT3542 XLS .....£649  
GT4542 LS .....£749  
GT5542 LS .....£739  
GT5562 GTS .....£1049

### Manfrotto

Imagine More

**MT190XPRO3**  
• 160cm Max Height  
• 9cm Min Height

<b>MT190XPRO3</b>	<b>£149</b>
<b>MT190XPRO4</b>	<b>£169</b>
<b>MT190XPRO3 Carbon Fibre</b>	<b>£299</b>
<b>MT190XPRO4 Carbon Fibre</b>	<b>£299</b>
<b>MT190XPRO3 + 496RC2 Ball Head</b>	<b>£199</b>
<b>MT190XPRO4 + 496RC2 Ball Head</b>	<b>£219</b>

### GIOTTO

**Silk Road YTL8353**  
• 171cm Max Height  
• 19cm Min Height

**SILK ROAD - 3D Column:**  
YTL9353 Aluminium .....£99  
YTL9383 Aluminium .....£109  
YTL8353 Carbon Fibre .....£183  
YTL8354 Carbon Fibre .....£140  
YTL8383 Carbon Fibre .....£199  
YTL8384 Carbon Fibre .....£219

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\*T&Cs apply, see website for details. Open to UK resident Twitter users aged 16 or over.

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### Flashguns & Lighting Accessories

<b>Canon Speedlites:</b> 430EX II £209 600EX-RT £469	<b>Macrolights:</b> MR-14EX £469 MT-24EX £749.99	<b>Nikon Speedlights:</b> SB700 £229 SB910 £339	<b>Kits:</b> R1 Close-Up £415 R1C1 £559	<b>SONY Flashguns:</b> HVL-F43M £275 HVL-F60AM £459	<b>OLYMPUS Flashguns:</b> FL-300R £134.99 FL-600R £299	<b>PERLA Flashguns:</b> AF 540FGZ £349 AF 360FGZ £225
<b>Flashguns:</b> 24 AF-1 £59.99 44 AF-1 £139.99 52 AF-1 £199.99 58 AF-2 £249	<b>Macro flash:</b> 15 MS-1 £295.99	<b>SIGMA Flashguns:</b> EF 610 DG ST £109.99 EF 610 DG Super £159.99	<b>Nissin Flashguns:</b> MG8000 £349 Di622 II .....£114.99 Di700 .....£159 Di866 Mark II .....£199	<b>SUNPAK Flashguns:</b> P242X £99 PF30X .....£74.99 16R Pro .....£337.99	<b>SEKONIC</b> Sekonic L-308s £149 Pro 478DR £324.99	<b>GOSSEN</b> DigiPro F £159.99
<b>PocketWizard</b> MiniTT1 £149 FlexTT5 £149	<b>Plus III Set £229</b> <b>PlusX Set £139.99</b>	<b>Sand Bag £9.99</b> <b>3m Background Support £99</b> <b>Light Stands From £10.99</b>	<b>Softlite Reflector Kits Inc Honeycomb &amp; Diffuser:</b> 42cm £49 55cm £69 70cm £129	<b>Rogue</b> FlashBender From £23.99	<b>INTERFIT</b> Folding Softbox From £54.99 Reflector Bracket £24.99	<b>Terms and Conditions</b> All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4-day delivery service). For orders under £150 the charge is £2.99** (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £7.50**. (**Deliveries of very heavy items, or to some European countries, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Friday and may not be available during peak periods. *Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. **Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only).
<b>westcott</b> Micro Apollo £25.99 Collapsible Umbrella Flash Kit £65	<b>Lastolite</b> Ezybox Softbox £44.99 Ezybox Hotshoe From £89.99 EzyBalance Grey £19.99	<b>Background Support £124.99</b> <b>TriFlip Kits From £69.99</b> <b>Urban Collapsible £165</b>	<b>Reflectors:</b> 30cm £12.5 50cm £22.99 75cm £34.99 95cm £59 120cm £74.99	<b>Off Camera flash Cord From £30.99</b> <b>Tilthead £17.99</b>	<b>Wex Photographic is a trading name of Warehouse Express Limited. © Warehouse Express 2014.</b> <b>*CASHBACKS</b> are redeemed via product registration with the manufacturer. Please refer to our website for details. <b>Showroom: Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.</b> Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm	



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##### CANON LENSES

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EF 24mm f1.4 II USM	£1325
EF 28mm f2.8 IS USM	£458
TS-E 24mm f3.5 L II	£1599
EF 28mm f1.8 USM	£379
EF 35mm f1.4 L USM	£1140
EF 35mm f2.0	£208
EF 35mm f2.0 IS USM	£469
EF 40mm f2.8 STM	£159
TS-E 45mm f2.8	£1129
EF 50mm f1.2 L USM	£1259
EF 50mm f1.4 USM	£285
EF 50mm f1.8 II Lens	£89
EF 50mm f2.5 Macro Lens	£234.95
EF-S 60mm f2.8 USM Macro	£365
MP-E 65mm f2.8 1-5x Macro	£853
EF 85mm f1.8 USM	£295
TS-E 90mm f2.8	£1124
EF 100mm f2.8 USM Macro	£385
EF 100mm f2.8 L IS USM Macro	£704
EF 135mm f2.0 L USM	£899
EF 180mm f3.5 L USM Macro	£1274
EF 300mm f4 L IS USM	£1169
EF 400mm f4 DO IS USM	£5399
EF 400mm f5.6 L USM	£1123
EF 500mm f4 L IS II USM	£7445
EF 8-15mm f4.0 L USM Fisheye	£1089
EF-S 10-22mm f3.5-4.5 USM	£475
EF-S 15-85mm f3.5-5.6 IS USM	£589
EF 16-35mm f2.8 L USM II	£1199
EF 17-40mm f4.0 L USM	£629
EF-S 17-55mm f2.8 IS USM	£639
EF-S 17-85mm f4.0-5.6 IS USM	£356
EF-S 18-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£359
EF-S 18-200mm f3.5-5.6 IS	£410
EF 24-70mm f2.8 L USM II	£1799
EF 24-70mm f4 L USM	£929

##### Canon

EF 24-105mm f4.0 L IS USM	£813
EF 28-135mm f3.5-5.6 IS USM	£359
EF-S 55-250mm f4-5.6 IS STM	£284
EF 70-200mm f2.8 L IS USM II	£1949
EF 70-200mm f4.0 L USM	£495
EF 70-200mm f4.0 L IS USM	£964
EF 70-300mm f4.0-5.6 L IS USM	£389
EF 70-300mm f4.0-5.6 L IS USM	£1209
EF 100-400mm f4.5-5.6 L IS USM	£1255
EF 200-400mm f4 L IS USM + Int 1.4x Ext.	£10149



##### NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
14mm f2.8 D AF ED Lens	£1239
24mm f1.4 G AF-S ED	£1465
24mm f2.8 D AF Lens	£369
24mm f3.5 D ED PC-E	£1465
NEW! 28mm f1.8 G AF-S	£495
35mm f1.4 G AF-S Nikkor	£1295
35mm f1.8 G AF-S DX	£148
NEW! 35mm f1.8 G ED AF-S Nikkor	£465
35mm f2 D AF Nikkor	£255
40mm f2.8 G AF-S DX Micro	£185
50mm f1.4 G AF-S	£279
50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens 5.5-6 G ED VR	£149
50mm f2.8 G AF-S ED Micro	£404
60mm f2.8 D AF Micro Nikkor Lens	£368
NEW! 58mm f1.4 G AF-S Lens	£1599
85mm f1.4 G AF-S	£1177
85mm f1.8 D AF	£299
85mm f1.8 G AF-S	£375
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135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
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14-24mm f2.8 G ED AF-S	£1315	50-150mm f2.8 EX DC APO OS HSM	£739
16-85mm f3.5-5.6 G ED AF-S DX VR	£438	50-200mm f4.0-5.6 DC OS HSM	£119
17-55mm f2.8 G ED DX AF-S IF	£1049	50-500mm f4.5-6.3 DG OS HSM	£999
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18-200mm f3.5-5.6 G ED AF-S DX VR II	£584	120-400mm f4.5-5.6 DG OS HSM	From £639
18-300mm f3.5-5.6 G ED AF-S VR	£679	150-500mm f5.0-6.3 DG OS HSM	£729
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24-120mm f4 G AF-S ED VR	£810		
28-300mm f3.5-5.6 G ED AF-S VR	£659		
55-200mm f4.5-6.3 G AF-S DX VR IF-ED	£241		
55-300mm f4.5-6.3 G AF-S DX VR	£279		
70-200mm f4 G ED VR	£949		
70-200mm f2.8G ED AF-S VR II	£1605		
70-300mm f4.5-5.6 G ED AF-S IF VR	£439		

##### SIGMA

with 3 Year Warranty

##### SIGMA LENSES

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35mm f1.4 DG HSM	£669
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£329
70mm f2.8 EX DG Macro	£365
85mm f1.4 EX DG HSM	£659
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£699
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£349
10-20mm f3.5 EX DC HSM	£399
12-24mm f4.5-5.6 EX DG HSM II	£599
17-70mm f2.8-4.0 DC OS HSM	£329
18-200mm f3.5-6.3 DC OS HSM II	£239
18-250mm f3.5-6.3 DC OS HSM	£306

##### TAMRON

with 5 Year Warranty

##### TAMRON LENSES

90mm f2.8-4.0 VC USD Macro	£399
90mm f2.8 SP Di Macro	£369
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£359
17-50mm f2.8 XR Di II VC	£349
18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC PZD	£329
24-70mm f2.8 Di VC USD SP	£799
28-75mm f2.8 XR Di	£359
70-200mm f2.8 Di VC USD	£1099
70-300mm f4.5-6.3 SP Di VC USD	£289

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RI AOMUDQG  
QIQV DFFHVRUHV

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+RQVDFNUR

6/5 ZUM\*US

XS VR /HOM/

&FP SDFVUSFG

7/DSMS

SFFHVRUHV

Transit AW:

Sling 250 AW

£82

Backpack 350 AW

£98



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Imagine More

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Backpacks

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VHMDDFFHVRUHV

20

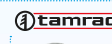
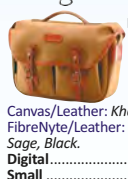
£149.95

30

£189

50

£219



tamrac

Expedition

5x Black

8x

£199

6x

£144

7x

£179

9x

£219

Expedition

5x

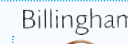
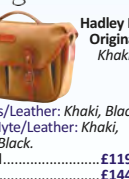
£129

6x

£144

7x

£179



Billingham

Hadley Pro

Original

Khaki

Canvas/Leather: Khaki, Black

FibreNyte/Leather: Khaki,

Sage, Black.

Digital

Small

£119

Large

£164

Pro Original

£174

Hadley Pro

Original

Khaki

Canvas/Leather: Khaki, Black

FibreNyte/Leather: Khaki,

Sage, Black.

Digital

Small

£119

Large

£164

Pro Original

£174

Hadley Pro

Original

Khaki

Canvas/Leather: Khaki, Black

FibreNyte/Leather: Khaki,

Sage, Black.

Digital

Small

£119

Large

£164

Pro Original

£174

Hadley Pro

Original

Khaki

Canvas/Leather: Khaki, Black

FibreNyte/Leather: Khaki,

Sage, Black.

Digital

Small

£119

Large

£164

#### Computing



Canon

PIXMA Pro 100

£369

PIXMA Pro 110

£499

PIXMA Pro 1

£645

Spyder4 Pro

£109

i1 Display Pro

£163

ColorMunki

Smile

£67

Intuos5 Pro Professional

Pen and Touch Tablet

NEW! Small

£169.99

NEW! Medium

£239

NEW! Large

£369

Intuos5 Pro Professional

Pen and Touch Tablet

NEW! Small

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NEW! Medium

£239

NEW! Large

£369

Intuos5 Pro Professional

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collection service.



3

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NEW UK DIGITAL SLRs and LENSES		DIGITAL 28-120mm LENSES IRIS/SHUTTER.....		LEICA M8/ASNEW.....		SONY E-18-55,1602 R.....		Macro Elite M3/MR-14EX.....		35mm f1.4 Summilux/ASPH.....		HORSEMAN Sx4 GEARED.....	
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CANON 600D/BDX/ASNEW.....		.....ENEG.....		.....ENEG.....		.....EASK.....		.....ELEASE ASK.....		.....EASK.....		.....EASK.....	
CANON 700D/BDX/ASNEW.....		.....ENEG.....		.....ENEG.....		.....EASK.....		.....ELEASE ASK.....		.....EASK.....		.....EASK.....	
CANON 24mm 15-11,8XD.....		.....ENEG.....		.....ENEG.....		.....EASK.....		.....ELEASE ASK.....		.....EASK.....		.....EASK.....	
CANON 800m f1.2L-11.....		.....ENEG.....		.....ENEG.....		.....EASK.....		.....ELEASE ASK.....		.....EASK.....		.....EASK.....	
CANON 25mm f4,400060-PL.....		.....ENEG.....		.....ENEG.....		.....EASK.....		.....ELEASE ASK.....		.....EASK.....		.....EASK.....	
CANON 300HL/ASNEW.....		.....ENEG.....		.....ENEG.....		.....EASK.....		.....ELEASE ASK.....		.....EASK.....		.....EASK.....	
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CAMERAS   LENSES   BAGS   TRIPODS   PRINTERS   BINOCULARS   SCOPES   FLASHGUNS & LIGHTING   ACCESSORIES   TRAINING

## Canon EOS 60D

18.0 MEGA PIXELS   ISO 6400   5.3 FPS  
 3.0" Screen   1080p VIDEO   SD card

Body Only **£475.00**  
 + 17-85 IS **£625.00**

Add a Canon BG-E9 battery grip and Canon LP-E6 spare battery for only £193.99 when bought with the Canon EOS 60D.

## Canon EOS 70D

20.2 MEGA PIXELS   WiFi   7 FPS  
 3.0" Screen   1080p VIDEO   SD card

Body Only **£849.00**  
 + 17-85 IS **£1,025.00**

Add a Canon BG-E14 battery grip and Canon LP-E6 spare battery for only £287.99 when bought with the Canon EOS 70D.

## Canon EOS 5D Mk III

22.3 MEGA PIXELS   FULL FRAME CMOS   6 FPS  
 3.2" Screen   1080p VIDEO   SD card

Body Only **£2,299.00**  
 + 24-105 **£2,899.00**

Trade in any Digital SLR when buying a new Canon EOS 5D Mark III (body or kit) and receive a £200 trade in bonus! Offer ends 31.08.2014

### Canon EOS 1200D

18.0 MEGA PIXELS   3 FPS   FREE GIFTS!

Body Only **£319.00** + 18-55 IS II **£390.00**

FREE Adobe Photoshop Elements SanDisk 16GB SD card + cleaning cloth

### Canon EOS 100D

18.0 MEGA PIXELS   4 FPS

Body Only **£375.00** + 18-55 IS STM **£479.00**

Now available in Black or White designs! See our website for details.

### Canon EOS 700D

18.0 MEGA PIXELS   5 FPS   FREE GIFTS!

Body Only **£479.00** + 18-55 IS STM **£549.00**

FREE Adobe Photoshop Elements SanDisk 16GB SD card + cleaning cloth

### Canon EOS 60Da

18.0 MEGA PIXELS   5.3 FPS

Body Only **£749.00** + TC-80N3 Timer **£863.00**

Aimed at astrophotographers seeking extra IR sensitivity

### Canon EOS 7D

18.0 MEGA PIXELS   8 FPS   FREE GIFTS!

Body Only **£899.00** + 17-40 f/4 L **£1,499.00**

FREE Canon LP-E6 battery & SanDisk 16GB Ultra SDHC card! Ends 31.08.14

### Canon EOS 6D

20.2 MEGA PIXELS   FULL FRAME CMOS

Body Only **£1,379.00** + 24-70 L IS **£2,099.00**

Add a Canon BG-E13 battery grip for only £169.00 with the EOS 6D

### Canon EOS-1D X

18.1 MEGA PIXELS   FULL FRAME CMOS

In stock from **£4,845.00**

See website for full details  
 Add a Canon GP-1 GPS Unit for only £250 with the EOS-1D X

### Canon EOS-1D C

18.1 MEGA PIXELS   MOVIES   FREE BATT.

In stock from **£8,294.00**

See website for full details  
 FREE Canon LP-E4N battery worth £139.99 - whilst stock lasts

### Canon PowerShot SX50 HS

Ultra advanced 50x zoom

12.1 MEGA PIXELS   50x

Now Only **£327.00**  
 SRP £538.80

Add a Lexar 16GB 400x UHS-I Pro SDHC card for only £12.99

### Canon PowerShot S120

Pocketable performance

12.1 MEGA PIXELS   5x

Now Only **£309.00**  
 SRP £449.99

FREE Lexar 32GB UHS-I 400x Pro 60MB/s SD card with the PowerShot S120

### Canon PowerShot G16

The fast, bright expert compact

12.1 MEGA PIXELS   5x

Now Only **£422.00**  
 SRP £529.99

FREE Lexar 32GB UHS-I 400x Pro 60MB/s SD card with the PowerShot G16

### Canon PowerShot G1X II

Ultra advanced 50x zoom

12.8 MEGA PIXELS   5x

Now Only **£719.00**  
 SRP £749.00

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20mm f/2.8 USM <b>£409.00</b>	EF-S 10-18mm f/4-5.6 IS STM <b>£299.00</b>
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24mm f/2.8 IS USM <b>£458.00</b>	EF-S 15-85mm f/3.5-5.6 IS USM <b>£579.00</b>
28mm f/1.8 USM <b>£379.00</b>	16-35mm f/2.8 II USM <b>£1,199.00</b>
28mm f/2.8 IS USM <b>£409.00</b>	17-40mm f/4.0L USM <b>£619.00</b>
35mm f/1.4L USM <b>£1,099.00</b>	EF-S 17-55mm f/2.8 IS USM <b>£619.00</b>
35mm f/2.8 IS USM <b>£469.00</b>	EF-S 17-85 f/4.0-5.6 IS USM <b>£356.00</b>
40mm f/2.8 STM <b>£159.00</b>	EF-S 17-85 IS (No packaging) <b>£189.00</b>
50mm f/1.2 L USM <b>£1,149.00</b>	EF-S 17-85mm f/3.5-5.6 IS II <b>£188.00</b>
50mm f/1.4 USM <b>£279.00</b>	EF-S 18-135mm IS STM <b>£359.00</b>
50mm f/1.8 II <b>£80.00</b>	18-135mm IS (No packaging) <b>£299.00</b>
50mm f/2.5 Macro <b>£234.00</b>	EF-S 18-200mm f/3.5-5.6 IS <b>£410.00</b>
EF-S 60mm f/2.8 Macro <b>£365.00</b>	24-70mm f/2.8 II USM <b>£1,549.00</b>
MP-E 65mm f/2.8 <b>£853.00</b>	24-70mm f/4.0L IS USM <b>£889.00</b>
85mm f/1.2L II USM <b>£1,549.00</b>	24-105mm f/4.0L IS USM <b>£813.00</b>
85mm f/1.8 USM <b>£289.00</b>	24-105mm IS (White Box) <b>£739.00</b>
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200mm f/2.8L USM II <b>£569.00</b>	70-200mm f/4.0L IS USM <b>£959.00</b>
300mm f/2.8L USM IS II <b>£4,899.00</b>	70-200mm f/4.0L USM <b>£495.00</b>
300mm f/4.0L USM IS <b>£1,079.00</b>	70-300mm f/4.0-5.6 IS USM <b>£389.00</b>
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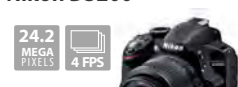


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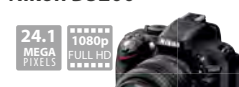
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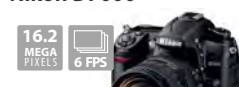
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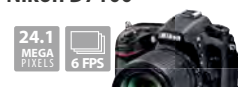
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AF-D 14mm f/2.8D <b>£1,239.00</b>	AF-D 85mm f/1.8D <b>£299.00</b>	AF-S 17-35mm f/2.8 IF ED <b>£1,499.00</b>
AF-D 16mm f/2.8D Fisheye <b>£625.00</b>	AF-S 85mm f/1.8G <b>£379.00</b>	AF-S 17-55mm f/2.8G IF-ED <b>£1,049.00</b>
AF-D 20mm f/2.8 <b>£463.00</b>	AF-S 85mm f/1.4G <b>£1,179.00</b>	AF-S 18-35mm f/3.5-5.6 G ED <b>£519.00</b>
AF-D 24mm f/2.8D <b>£369.00</b>	AF-S 105mm f/2.8G VR IF-ED <b>£629.00</b>	AF-S DX 18-55 f/3.5-5.6G II <b>£127.00</b>
AF-S 24mm f/1.4G ED <b>£1,469.00</b>	PC-E 85mm f/2.8D ED <b>£1,299.00</b>	AF-S 18-140mm ED VR DX <b>£479.00</b>
PC-E 24mm f/3.5D ED <b>£1,465.00</b>	AF-DC 105mm f/2 Nikkor <b>£805.00</b>	AF-S 18-105mm f/3.5-5.6G VR <b>£229.00</b>
AF-D 28mm f/2.8 <b>£245.00</b>	AF-D 180mm f/2.8 IF ED <b>£695.00</b>	AF-S 18-200mm ED DX VR II <b>£584.00</b>
AF-S 28mm f/1.8G <b>£499.00</b>	AF-D 200mm f/4D IF ED <b>£1,179.00</b>	AF-S 18-300mm ED VR DX <b>£629.00</b>
AF-S 35mm f/1.4G <b>£1,299.00</b>	AF-S 200mm f/2G ED VR II <b>£4,099.00</b>	AF-S 24-70mm f/2.8G ED <b>£1,245.00</b>
35mm f/2 AF Nikkor D <b>£259.00</b>	AF-S 300mm f/2.8G ED VR II <b>£4,029.00</b>	AF-S 24-85mm f/3.5-4.5 ED VR <b>£409.00</b>
35mm f/1.8 AF-S DX <b>£148.00</b>	AF-S 300mm f/4 D IF-ED <b>£1,029.00</b>	AF-S 24-120mm f/4G ED VR <b>£810.00</b>
AF-S 40mm f/2.8G ED Micro <b>£185.00</b>	AF-S 400mm f/2.8G ED VR <b>£6,589.00</b>	AF-S 28-300mm ED VR <b>£659.00</b>
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AF-S 50mm f/1.4G <b>£279.00</b>	AF-S 800mm f/5.6E FL ED VR <b>See web</b>	AF-S DX 55-300mm VR <b>£259.00</b>
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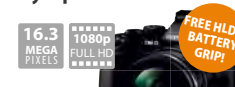
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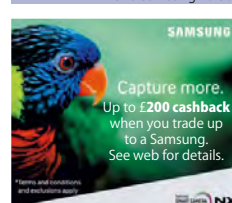


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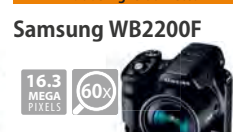
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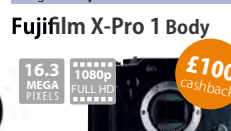
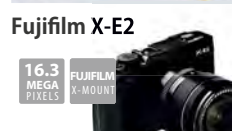
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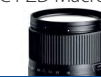


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RRP £999 **SAVE £300 £699**

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SIGMA 10-20MM

F4-5.6 EX DC HSM  
RRP £561 **SAVE £212 £349**



**SAVE  
£330**

SIGMA 17-50MM

F2.8 EX DC OS HSM  
RRP £649 **SAVE £330 £319**



**SAVE  
£150**

SIGMA 18-35MM

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F5-6.3 DG HSM**

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### PRINTER INK CARTRIDGES



## EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...



### Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	<b>£29.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	<b>£23.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	Photo 790, 870, 890, 895, 915
T009 Colour	<b>£29.99</b> 66ml	<b>£4.99</b> 70ml, 3 for <b>£13.99</b>	Photo 900, 1270, 1290
T026 Black	<b>£39.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 810, 830, 830u, 925, 935
T027 Colour	<b>£29.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	
T0341-T0347 Set of 7	<b>£126.99</b> set of 7	Check Website.	Photo 2100
T0341/8, each	<b>£15.99</b> 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	<b>£18.99</b> 17ml	Check Website.	
T0345/6/7, each	<b>£18.99</b> 17ml	Check Website.	
T0441-T0454 Set of 4	<b>£49.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	C64, C66, C84, C86,
T0441 Black	<b>£21.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	CX3600/3650, CX6400, CX6600
T0452/3/4, each	<b>£11.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Parasol Inks
T0481-T0486 Set of 6	<b>£69.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£56.99</b>	R200, R220, R300, R320, R340
T0481/2/3, each	<b>£16.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	RX500, RX600, RX620, RX640
T0484/5/6, each	<b>£16.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Seahorse Inks
T0540-T0549 Set of 8	<b>£109.99</b> set of 8	<b>£35.99</b> , 3 sets for <b>£99.99</b>	Photo R800, R1800
T0540 Gloss	<b>£8.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	Frog Inks
T0541/2/3/4, each	<b>£14.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0547/8/9, each	<b>£14.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	Photo R240, R245,
T0551-T0554 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	RX420, RX425, RX520, RX525
T0551 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£10.99</b>	Duck Inks
T0552/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Photo R2400
T0591-T0599 Set of 8	<b>£99.99</b> set of 8	Check Website.	Lilly Inks
T0591/2/3, each	<b>£12.99</b> 13ml	Check Website.	
T0594/5/6, each	<b>£12.99</b> 13ml	Check Website.	
T0597/8/9, each	<b>£12.99</b> 13ml	Check Website.	
T0611-T0614 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	D68, D88,
T0611 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Teddy Bear Inks
T0711-T0714 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	<b>£8.99</b> 7.4ml	<b>£4.99</b> 13ml, 3 for <b>£13.99</b>	SX400/405/415/515, D78/92/120, B40W, BX400
T0712/3/4, each	<b>£8.99</b> 5.5ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	<b>£74.99</b> set of 6	Check Website.	Photo 1400
T0791/2/3, each	<b>£12.99</b> 10ml	Check Website.	Owl Inks
T0794/5/6, each	<b>£12.99</b> 10ml	Check Website.	
T0801-T0806 Set of 6	<b>£51.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£57.99</b>	Photo P50, PX650/660/700W/710W/720W,
T0801/2/3, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	PX730W/800FW/810FW/830FW/830FW
T0804/5/6, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	R265/268/360, RX560/585/685
T0870-T0879 Set of 8	<b>£74.99</b> set of 8	Check Website.	Photo R1900
T0870 Gloss	<b>£7.99</b> 11.4ml	Check Website.	Flamingo Inks
T0871/2/3/4, each	<b>£9.99</b> 11.4ml	Check Website.	
T0877/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T0961-T0969 Set of 8	<b>£74.99</b> set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	<b>£9.99</b> 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T1281-T1284 Set of 4	<b>£29.99</b> set of 4	<b>£14.99</b> set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	<b>£7.99</b> 5.8ml	<b>£4.99</b> 13ml	BX305F
T1282/3/4, each	<b>£7.99</b> 3.5ml	<b>£3.99</b> 10ml	Fox Inks
T1291-T1294 Set of 4	<b>£42.99</b> set of 4	<b>£16.99</b> sets of 4	SX420W/425W/445W/525W/620FW,
T1291 Black	<b>£10.99</b> 11.2ml	<b>£4.99</b> 16ml	BX305F/320FW/525W/535W/625FW/630FW,
T1292/3/4, each	<b>£10.99</b> 7ml	<b>£4.49</b> 13ml	BX635FW/BX925FW/BX935FW/B42WD
T1571-9, each	<b>£20.99</b> 25.5ml each or <b>£164.99</b> set of 8		Photo R3000 Turtle Inks
T1591-9, each	<b>£14.99</b> 17ml each or <b>£107.99</b> set of 8		Photo R2000 Kingfisher Inks
T5591-6, each	<b>£13.99</b> 13ml each or <b>£74.99</b> set of 6		Photo RX700 Penguin Inks
T5801-9, each	<b>£41.99</b> 80ml each or <b>£329.99</b> set of 8		Photo Pro 3800, 3880
No.16 Set of 4	<b>£24.99</b> set of 4	<b>£14.99</b> set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16 Black	<b>£7.99</b> 5.4ml	<b>£4.99</b> 13ml	2530WF, 2540WF
No.16 C/M/Y, each	<b>£5.99</b> 3.1ml	<b>£3.99</b> 13ml	Fountain Pen Inks
No.16XL Set of 4	<b>£44.99</b> set of 4	<b>£14.99</b> set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16XL Black	<b>£14.99</b> 12.9ml	<b>£4.99</b> 18ml	2530WF, 2540WF
No.16XL C/M/Y, each	<b>£11.99</b> 6.5ml	<b>£3.99</b> 13ml	High Capacity Fountain Pen Inks
No.18 Set of 4	<b>£22.99</b> set of 4	<b>£14.99</b> set of 4	Expression Home XP30, XP102, XP202, XP205
No.18 Black	<b>£7.99</b> 5.2ml	<b>£4.99</b> 18ml	XP302, XP305, XP402, XP405
No.18 C/M/Y, each	<b>£5.99</b> 3.3ml	<b>£3.99</b> 13ml	Daisy Inks
No.18XL Set of 4	<b>£46.99</b> set of 4	<b>£14.99</b> set of 4	Expression Home XP30, XP102, XP202, XP205
No.18XL Black	<b>£14.99</b> 11.5ml	<b>£4.99</b> 18ml	XP302, XP305, XP402, XP405
No.18XL C/M/Y, each	<b>£11.99</b> 6.6ml	<b>£3.99</b> 13ml	High Capacity Daisy Inks
No.24 Set of 6	<b>£44.99</b> set of 6	<b>NEW</b>	Expression Photo XP750, XP850
No.24 B/L/C/L/M, each	<b>£7.99</b> 5.1ml	<b>NEW</b>	High Capacity Elephant Inks
No.24 C/M/Y, each	<b>£7.99</b> 4.8ml	<b>NEW</b>	
No.24XL Set of 6	<b>£69.99</b> set of 6	<b>NEW</b>	Expression Premium XP600, XP605, XP700,
No.24XL B/L/C/L/M, each	<b>£11.99</b> 9.8ml	<b>NEW</b>	XP800
No.24XL C/M/Y, each	<b>£11.99</b> 8.7ml	<b>NEW</b>	Polar Bear Inks
No.26 Set of 4 (no PB)	<b>£30.99</b> set of 4	<b>NEW</b>	
No.26 Black	<b>£8.99</b> 6.2ml	<b>NEW</b>	Expression Premium XP600, XP605, XP700,
No.26 Photo Black	<b>£7.99</b> 4.7ml	<b>NEW</b>	XP800
No.26 C/M/Y, each	<b>£7.99</b> 4.5ml	<b>NEW</b>	High Capacity Polar Bear Inks
No.26XL Set of 4 (no PB)	<b>£54.99</b> set of 4	<b>NEW</b>	
No.26XL Black	<b>£14.99</b> 12.1ml	<b>NEW</b>	
No.26XL Photo Black	<b>£13.99</b> 8.7ml	<b>NEW</b>	
No.26XL C/M/Y, each	<b>£13.99</b> 9.7ml	<b>NEW</b>	

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

E&OE. Prices may be subject to change, but hopefully not!

## Canon

### Canon Originals

BCi6 All colours, 13ml, each	<b>£8.99</b>
PGi5 Black 26ml	<b>£12.99</b>
CLi8 All colours, 13ml, each	<b>£10.99</b>
CLi42 All colours, 13ml, each	<b>£10.99</b>
CLi42 Set of 8	<b>£79.99</b>
PGi9 All colours, 14ml, each	<b>£9.99</b>
PGi9 Set of 10	<b>£89.99</b>
PGi29 All colours, 36ml, each	<b>£22.99</b>
PGi29 Set of 12	<b>£269.99</b>
PGi72 All colours, 14ml, each	<b>£10.99</b>
PGi72 Set of 10	<b>£99.99</b>
PGi520 Black 19ml	<b>£10.99</b>
CLi521 B/C/M/Y/GY 9ml	<b>£9.99</b>
PGi520/CLi521 Set of 5	<b>£46.99</b>
PGi525 Black 19ml	<b>£10.99</b>
CLi526 B/C/M/Y/GY 9ml	<b>£9.99</b>
PGi525/CLi526 Set of 5	<b>£46.99</b>
PGi550 Black 15ml	<b>£10.99</b>
CLi551 B/C/M/Y/GY 7ml	<b>£8.99</b>
PGi550/CLi551 Set of 5	<b>£42.99</b>
PG40 Black 16ml	<b>£14.99</b>
PG50 Black 22ml	<b>£21.99</b>
PG510 Black 9ml	<b>£11.99</b>
PG512 Black 15ml	<b>£16.99</b>
PG540XL Black 21ml	<b>£17.99</b>
PG545XL Black 15ml	<b>£16.99</b>
CL41 Colour 12ml	<b>£18.99</b>
CL51 Colour 21ml	<b>£25.99</b>
CL511 Colour 9ml	<b>£15.99</b>
CL513 Colour 13ml	<b>£20.99</b>
CL541XL Colour 15ml	<b>£19.99</b>
CL546XL Colour 13ml	<b>£18.99</b>

### Canon Compatibles

BCi6 All colours, 15ml, each	<b>£2.99</b>
PGi5 Black 29ml	<b>£4.99</b>
CLi8 B/C/M/Y/PC/PM 15ml	<b>£3.99</b>
PGi520 Black 19ml	<b>£4.99</b>
CLi521 B/C/M/Y/GY 9ml	<b>£3.99</b>
PGi525 Black 19ml	<b>£4.99</b>
CLi526 B/C/M/Y/GY 9ml	<b>£3.99</b>
PGi550XL Black 25ml	<b>£4.99</b>
CLi551XL B/C/M/Y/GY12ml	<b>£3.99</b>
PG40 Black 28ml	<b>£13.99</b>
PG50 Black 28ml	<b>£12.99</b>
PG510 Black 11.5ml	<b>£13.99</b>
PG512 Black 18ml	<b>£14.99</b>
PG540XL Black 21ml	<b>£13.99</b>
CL41 Colour 16ml	<b>£16.99</b>
CL51 Colour 24ml	<b>£14.99</b>
CL512 Colour 11.5ml	<b>£15.99</b>
CL513 Colour 15ml	<b>£16.99</b>
CL541XL Colour 15ml	<b>£15.99</b>

Many more in stock!



### HP Originals

No.38 All Colours 27ml each	<b>£26.99</b>
No.300 Black 4ml	<b>£10.99</b>
No.300 Colour 4ml	<b>£12.99</b>
No.301 Black 3ml	<b>£9.99</b>
No.301 Colour 3ml	<b>£11.99</b>
No.337 Black 11ml	<b>£18.99</b>
No.338 Black 11ml	<b>£18.99</b>
No.339 Black 21ml	<b>£25.99</b>
No.343 Colour 7ml	<b>£20.99</b>
No.344 Colour 14ml	<b>£28.99</b>
No.350 Black 4.5ml	<b>£11.99</b>
No.351 Colour 3.5ml	<b>£14.99</b>
No.363 C/M/Y/PC/PM each	<b>£9.99</b>
No.364 Black 6ml	<b>£7.99</b>
No.364 PB/C/M/Y 3ml each	<b>£6.99</b>
No.364 Set of 4	<b>£22.99</b>
No.901 Black 4ml	<b>£11.99</b>
No.901 Colour 4ml	<b>£14.99</b>
No.920XL Set of 4	<b>£46.99</b>
No.932XL Black 22.5ml each	<b>£21.99</b>
No.933XL C/M/Y 8.5ml each	<b>£9.99</b>
No.940XL Set of 4	<b>£69.99</b>
No.950XL Black 53ml each	<b>£24.99</b>
No.951XL C/M/Y 24ml each	<b>£17.99</b>

### HP Compatibles

No.15 Black 46ml	<b>£4.99</b>
No.21 Black 10ml	<b>£7.99</b>
No.22 Colour 21ml	<b>£11.99</b>
No.45 Black 45ml	<b>£4.99</b>
No.56 Black 24ml	<b>£9.99</b>
No.57 Colour 24ml	<b>£12.99</b>
No.78 Colour 36ml	<b>£9.99</b>
No.110 Colour 12ml	<b>£10.99</b>
No.300XL Black 18ml	<b>£14.99</b>
No.300XL Colour 18ml	<b>£16.99</b>
No.301XL Black 15ml	<b>£14.99</b>
No.301XL Colour 18ml	<b>£16.99</b>
No.336 Black 10ml	<b>£7.99</b>
No.337 Black 21ml	<b>£10.99</b>
No.338 Black 21ml	<b>£10.99</b>
No.339 Black 34ml	<b>£12.99</b>
No.342 Colour 12ml	<b>£10.99</b>
No.343 Colour 21ml	<b>£12.99</b>
No.344 Colour 21ml	<b>£14.99</b>
No.348 Photo 21ml	<b>£12.99</b>
No.350XL Black 30ml	<b>£14.99</b>
No.351XL Colour 20ml	<b>£16.99</b>
No.363 Black 20ml	<b>£6.99</b>
No.363 C/M/Y/PC/PM each	<b>£4.99</b>
No.364XL Black 18ml	<b>£9.99</b>
No.364XL C/M/Y 11ml each	<b>£8.99</b>

Many more in stock!

## Kodak

### Kodak Original Ink / Paper

ESP Black Series 10 Ink	<b>£6.99</b>
ESP Colour Series 10 Ink	<b>£12.99</b>
ESP Black Series 30 Ink	<b>£6.99</b>
ESP Colour Series 30 Ink	<b>£12.99</b>
ESP Black/Colour Twin Packs	<b>£18.99</b>

Kodak Photo Paper also in stock!



### Brother Originals

LC1100 Set of 4	<b>£36.99</b>
LC1240 Set of 4	<b>£47.99</b>
LC1280XL Set of 4	<b>£65.99</b>

### Brother Compatibles

LC900 Set of 4	<b>£11.99</b>
LC970 / 1000 Set of 4	<b>£11.99</b>
LC980 / 1100 Set of 4	<b>£11.99</b>
LC985 Set of 4	<b>£11.99</b>
LC1240 Set of 4	<b>£11.99</b>
LC1280XL Set of 4	<b>£15.99</b>

Many more in stock!



### Lexmark Originals

No.14 Black	<b>£18.99</b>
No.15 Colour	<b>£20.99</b>
No.28 Black	<b>£18.99</b>
No.29 Colour	<b>£19.99</b>
No.32 Black	<b>£22.99</b>
No.33 Colour	<b>£24.99</b>
No.36 Black	<b>£19.99</b>
No.37 Colour	<b>£20.99</b>
No.100 Set of 4	<b>£39.99</b>

### Lexmark Compatibles

<b>No.1</b> Colour	<b>£10.99</b>
<b>No.2</b> Colour	<b>£11.99</b>
<b>No.3</b> Black	<b>£14.99</b>
<b>No.16</b> Black	<b>£11.99</b>
<b>No.17</b> Black	<b>£9.99</b>
<b>No.26</b> Colour	<b>£12.99</b>
<b>No.27</b> Colour	<b>£11.99</b>
<b>No.32</b> Black	<b>£9.99</b>
<b>No.33</b> Colour	<b>£11.99</b>
<b>No.34</b> Black	<b>£11.99</b>
<b>No.35</b> Colour	<b>£12.99</b>



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8GB 30MB/s	£6.99
16GB 30MB/s	£10.99
32GB 30MB/s	£19.99

**SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s**

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
16GB 45MB/s	£14.99
32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

**NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s**

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32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

**SanDisk Ultra Compact Flash 30MB/s**

4GB 30MB/s	£13.99
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16GB 30MB/s	£34.99

**SanDisk Extreme Compact Flash 60MB/s**

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**SanDisk Extreme Pro Compact Flash 90MB/s**

16GB 90MB/s	£72.99
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**SanDisk Ultra MicroSDHC Class 10 30MB/s**

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16GB 30MB/s	£12.99
32GB 30MB/s	£24.99
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**SanDisk Cruzer Blade USB Pen Drives**

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16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

### Lexar

**Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s**

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**Lexar Professional Compact Flash 800X, 120MB/s**

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16GB 120MB/s	£39.99
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**Lexar Professional Dual Slot Reader SD & Compact Flash**

USB3.0 Reader 500MB/s	£25.99
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### DELKIM DEVICES

**Delkim Professional Compact Flash 500X, 75MB/s**

8GB 75MB/s	£16.99
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**Waterproof Memory Card Storage Totes**

SD Tote Holds 8 SD cards	£6.99
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**Universal Memory Card Readers**

USB2.0 Reader 30MB/s	£9.99
USB3.0 Reader 500MB/s	£19.99

## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

**NB-2L/LH for Canon** £9.99

**NB-4L for Canon** £9.99

**NB-5L for Canon** £9.99

**NB-6L for Canon** £9.99

**NB-7L for Canon** £12.99

**NB-9L for Canon** £9.99

**NB-10L for Canon** £12.99

**NB-11L for Canon** £12.99

**BP-511 for Canon** £12.99

**LP-E5 for Canon** £12.99

**LP-E6 for Canon** £19.99

**LP-E8 for Canon** £15.99

**LP-E10 for Canon** £12.99

**LP-E12 for Canon** £12.99

**NP45 for Fuji** £9.99

**NP50 for Fuji** £9.99

**NP95 for Fuji** £9.99

**NPW126 for Fuji** £17.99

**NP400 for Minolta** £12.99

**EN-EL1 for Nikon** £9.99

**EN-EL3E for Nikon** £14.99

**EN-EL5 for Nikon** £9.99

**EN-EL9 for Nikon** £12.99

**EN-EL10 for Nikon** £9.99

**EN-EL11 for Nikon** £9.99

**EN-EL12 for Nikon** £9.99

**EN-EL14 for Nikon** £19.99

**EN-EL15 for Nikon** £24.99

**EN-EL19 for Nikon** £12.99

**EN-EL20 for Nikon** £14.99

**EN-EL21 for Nikon** £14.99

**LI10B/12B for Olympus** £9.99

**LI40B/42B for Olympus** £9.99

**LI50B for Olympus** £9.99

**BLM-1 for Olympus** £12.99

**BLN-1 for Olympus** £24.99

**BLS-1 for Olympus** £12.99

**BLS-5 for Olympus** £15.99

**CGR-S006 for Panasonic** £9.99

**CGA-S007 for Panasonic** £9.99

**DMW-BCG10 for Panasonic** £19.99

**DMW-BCJ13 for Panasonic** £19.99

**DMW-BCK7 for Panasonic** £19.99

**DMW-BLB13 for Panasonic** £19.99

**DMW-BLE9 for Panasonic** £12.99

**DMW-BLF19 for Panasonic** £19.99

**DMW-BMB9 for Panasonic** £22.99

**D-L150 for Pentax** £12.99

**D-L190 for Pentax** £12.99

**D-L109 for Pentax** £12.99

**SLM-1674 for Samsung** £9.99

**BG-1 for Sony** £19.99

**BX-1 for Sony** £14.99

**NP-FM500H for Sony** £19.99

**NP-FH50 for Sony** £19.99

**NP-FW50 for Sony** £24.99

### Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

**For Canon 5DMkII** £84.99

**For Canon 5DMkIII** £84.99

**For Canon 7D** £84.99

**For Canon 60D** £84.99

**For Canon 550D** £84.99

**For Canon 600D** £84.99

**For Canon 650D** £84.99

**For Canon 700D** £84.99

**For Nikon D600** £84.99

**For Nikon D800/D800E** £84.99

**For Nikon D7000** £84.99

### Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Main power cable, plus 12V car charger. Full details on our website. £19.99

### AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Reckyo (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 850mAh GP Reckyo (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1000mAh Lloytron (4)	£4.99

### Coin Cells & Lithiums

AAA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£5.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

## SCREW-IN FILTERS

### KOOD Slim Frame UV Filters

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

### Marumi DHG Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

### Hoya HMC Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

### KOOD Slim Frame Circular Polarising Filters

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

### Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

### Hoya Pro-1 Digital Slim Frame Multicoated UV Filters

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm SPECIAL	£39.99
82mm	£56.99

### Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

### KOOD Close Up Filter Sets (+1, +2 & +4)

52mm	£26.99
58mm	£34.99

## SQUARE FILTERS

### KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99
		Light Sunset Graduated	£11.99
		Light Tobacco Graduated	£11.99
		Dark Tobacco Graduated	£11.99
		Light Mauve Graduated	£11.99
		Dark Mauve Graduated	£11.99
		Fog (strong or light)	£9.99
		Diffuser (strong or light)	£9.99
		Starburst (x4, x8 or x16)	£12.99
		Close-Up (+1, +2 or +4)	£12.99
		Red, Orange, Yellow each	£9.99

### Six-Piece ND Filter Kit

£43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

## LENS HOOD & CAPS

### Bayonet-Fit Lens Hoods

A comprehensive range of after-market black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-10/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-A5 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

### Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

### Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/Oi/S	£3.99
Rear Caps Ni/Ca/Px/Oi/S	£3.99

## STEPPING RINGS & MACRO

### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-77mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!

### Reversing Rings

£12.99
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### Coupling Rings

£11.99
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Canon, Nikon, Sony, Olympus and Pentax. Sizes from 52mm to 77mm.

### Extension Tubes

£17.99
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Canon, Nikon, Sony, Olympus and Pentax.

### Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

## TRIPODS

### VANGUARD

**Vanguard AltaPRO263AT**  
Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg  
Load: 7.0kg  
Folded: 63cm  
Height: 165cm  
RRP £160 **NOW £89.99**

**SAVE £70**

**SBH100**  
Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate.

Weight: 0.39kg  
Load: 10.0kg  
RRP £90 **NOW £69.99**

**GH100**  
Award-winning pistol grip head with spirit level, friction control and panoramic function.

Weight: 0.75kg  
Load: 6.0kg  
RRP £150 **NOW £89.99**

**SAVE £60**

**AltaPRO263AT+SBH100**  
RRP £310 **NOW £159.99**

**AltaPRO263AT+GH100**  
RRP £310 **NOW £159.99**

### Manfrotto

**Manfrotto 055XPROB**  
Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

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Load: 7.0kg  
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Aluminium 4-section monopod

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Height: 151cm  
Load: 0.60kg  
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4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head and carry case.

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Max Load: 4.0kg  
Folded: 56cm  
Max Height: 142cm  
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**Triad 40 Lite** £49.99  
Including BH40 alloy ball head.

Weight: 1.58kg  
Max Load: 5.0kg  
Folded: 60cm  
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**Triad 60 Lite**  
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E+/E+/-#399- 1149

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# Final Analysis

## Roger Hicks considers...

Roger Fenton: Still life with ivory tankard and fruit, c 1860

Symbolism is best summed up in the sentence, 'Things are not what they seem.' Everything has a hidden, symbolic meaning as well as its obvious form. Symbolism and iconography are closely related – think of the Lamb of God, or the eagle of St John the Evangelist – but by the mid-to-late 19th century, a more secular symbolism was increasingly found in poetry (Baudelaire's *Les Fleurs du Mal*, or *Flowers of Evil*, appeared in 1857) and photography.

In this image by Roger Fenton, we see the durable, valuable, man-made, carefully worked tankard contrasted with the transient, God-given fruit. The pomegranate is split and spilling, while the currants stand in for pearls, perhaps as dissolved in wine by Cleopatra. The tankard is empty and on its side: an ending. At the very centre of the composition, there is a gaping void, the empty mouth of the tankard: we gaze into the abyss, and it gazes back.

### Open to interpretation

Of course, like most art criticism, this could be nonsense. This is the central paradox of symbolist art. It is intensely personal and open to different interpretations – we get from it what we bring to it. Maybe that's why this picture appeals so much to certain people. Some may bring nothing to it, and get nothing from it. Yet others may see only the surfaces, the interplay of texture and light. But some would say that surfaces and appearances are all we can know.

Does it change your viewpoint, though, to know that in October 1862, not long after



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### 'Does it change your viewpoint, though, to know that in October 1862, not long after this picture was taken, Roger Fenton gave up photography?'

this picture was taken, Roger Fenton gave up photography? Was the abyss gazing at him already? He'd had a glittering photographic career: the first Secretary of the Photographic Society, before it became the RPS, when it was formed in 1853; the first official war photographer (the Crimean

War, 1855); noted in every genre, landscape, topography, tableaux, documentary, still life, in stereo as well as mono. He packed more into 15 years, from 1847 to 1862, than most photographers achieve in a lifetime.

One theory as to why he stopped was that at the 1862

International Exhibition in London, photography was banished to the trade pavilions, as a mere craft, whereas, for example, at the 1857 Manchester Art Treasures exhibition, it had been among the fine arts. Photography was kicked in the teeth. Fenton may have taken it personally. He sold all his apparatus and more than 1,000 negatives at auction, and turned to earning a living as a barrister (he had been called to the Bar in 1851). He died in 1869, four months after his 50th birthday.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Cristina Garcia Rodero





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